

THE WALKING DEAD: THE OFFICIAL MAGAZINE #4 Summer 2013 Andrew Lincoln Sarah Wayne Callies Emily Kinney Eric Stephenson


THE WALKING DEAD

THE OFFICIAL MAGAZINE



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MATURE CONTENT

 **ISSUE #4**
SUMMER 2013
TITAN \$9.99 (US) / CAN



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4:59:01pm: Practice "lumbering and moaning" in mirror.

4:59:11pm: Pull out my CFX zombie mask. Stare at it in awe for a full 48 seconds.

5:00:01pm: Put mask and bloody shirt on. Practice moaning a little more, Head to the Zombie Crawl.

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GRAVE ENCOUNTERS!

Yowzers! Is summer here already? That can only mean it's time to welcome you to another issue of *The Walking Dead Magazine*, your official one-stop shop for all things *Walking Dead*. Outside the sun is shining, the birds are tweeting (and so are quite a few fans of the magazine – thanks for all your messages; keep them coming in) and the dead keep on walking.

As much as I hate having to start off an issue of a magazine with an apology, this time I feel I have no choice. So sorry to all you Carl fans who picked up this issue in the hopes of reading an interview with Chandler Riggs – unfortunately our schedules weren't able to synchronize and we've had to put that particular feature on hold. Also, the date for *The Walking Dead* Escape moved, so we've had to delay our exclusive behind-the-scenes feature on that event, too.

However, I hope you're not too disappointed as this issue is packed with other awesome content, even if I do say so myself. For one, we've got exclusive interviews with two stars of the AMC TV show, namely lead actor Andrew Lincoln and the multitalented Emily Kinney, who plays Beth Greene.

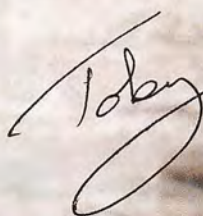
We have something of a Grimes theme running through this issue: as well as the interview with Papa Grimes, we have a special feature about Mama Grimes, Lori, including a few words from the exceptional talent who plays her on screen, Sarah Wayne Callies, and an in-depth focus on Grimes Junior, Carl (see 'Choice Cuts' on page 78). Also, Rick, Lori and Carl play an important role in the story *The Best Defense* (Volume Five), which is

the topic of our regular 'Anatomy Of A Story' in the back half of the mag.

Elsewhere, we have tips on how to survive in an undead world, courtesy of advice from the characters in *The Walking Dead* universe; a fun quiz on what type of survivor you might turn out to be; and the second part of *TWDM* writer Tara Bennett's day as a zombie on *The Walking Dead* season three set. And let's not forget our regular chat with comic creator Robert Kirkman, who once again is on hand to answer some choice fan questions.

As always, *TWDM* can only be as good as those who contribute to it, so please keep your questions, opinions, letters, and suggestions coming in. Send us your artwork and photos, or just tell us what you think about the comic, TV show and the mag. You can contact us via our email (walkingdeadmail@titanemail.com), Facebook (search: *Walking Dead Magazine*) or Twitter (@*WalkingDeadMag*) hubs, or by regular mail (check out our 'Letters' page for the address).

Until next time...



Toby Weidmann (editor)



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DISTRIBUTION

US NEWSSTAND: Total Publisher Services, Inc.
John Dziewiatkowski, 630-851-7683
US DISTRIBUTION: Source Interlink, Curtis Circulation Company
UK NEWSSTAND: Comag, 01895 444 055
US/UK DIRECT SALES MARKET: Diamond Comic Distributors

SUBSCRIPTIONS

US SUBSCRIPTIONS: 1-800-999-9718
UK SUBSCRIPTIONS: 0844 322 1280
Or go to www.titanmagazines.com

Digital version also available, search for 'The Walking Dead Magazine' on the App Store

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SPECIAL THANKS TO Charlie Adlard, Robert Kirkman, and Sean Mackiewicz

A BIG THANKS TO all at AMC

THE WALKING DEAD: THE OFFICIAL MAGAZINE ISSUE #4

SUMMER 2013
The Walking Dead Magazine is published quarterly by Titan Magazines, a division of Titan Publishing Group Limited, 144 Southwark Street, London SE1 0UP UK. Contents Titan authorized user.
ISSN 2050600X. tmm 12391.

Publisher's US agent
2819 Rosehall Lane, Aurora, IL 60503
Periodicals postage paid at Aurora, IL and at additional mailing offices

Also available digitally. For more info, visit www.titanmagazines.com/digital
Printed in the US by Browns

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"I'm going to feel really stupid if we did this for nothing."

THE WALKING DEAD THE OFFICIAL MAGAZINE TITAN SKYBOUND

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

It's official: season four is coming.

Production for the fourth season of AMC's *The Walking Dead* commenced in May, with a transmission date currently penciled in for October. As with season three, the fourth helping will be 16 episodes long, although no details about the story arc have yet to be confirmed (see 'The Rumor Mill Turns' story opposite).

The news that a fourth season has been commissioned by AMC comes as no surprise given the critical and ratings success its last season has enjoyed. As revealed in *The Hollywood Reporter*, the season three finale, 'Welcome To The Tombs,' broke *The Walking Dead*'s own US TV ratings record, scoring 12.4 million total viewers in its 9pm slot and 8.1 million in the 18-49 adults demographic.

Taking over from Glenn Mazzara as showrunner for the fourth season will be Scott M Gimple, who joined the series in 2011 and was responsible for writing some of the show's most celebrated episodes, including the third season's 'Hounded,' 'Clear,' and 'This Sorrowful Life.' He was also the writer who penned Sophia's end in season two's tremendous mid-season finale, 'Pretty Much Dead Already.'

FOUR-EVER MORE



Executive producer Robert Kirkman said: "Scott has been an essential part of this show since he came aboard. He's contributed to guiding this show in a substantial way that has resulted in a lot of the key scenes and storylines fans have dubbed signature moments of *The Walking Dead*."

Meanwhile, Greg Nicotero and Tom Luse have been promoted to executive producers. EVP of original programming, production

and digital content at AMC, Joel Stillerman, said: "Scott's voice has been an integral one since he joined the show. Greg Nicotero is a true artist whose work is simply brilliant. And, Tom Luse has really created the machine that allows this very large show to get made week-to-week. We congratulate all three in their new roles on the series and look forward to ramping up production on season four."

A WINNING COMBINATION

Find out more about the comic and the TV show at: www.skybound.com & www.amctv.com/shows/the-walking-dead

The Walking Dead: The Official Magazine is proud to announce that we have won an industry award. Issue One of the mag, which featured Danai Gurira on the newsstand cover (just one of 10 different variant covers), picked up the Magazine Of The Year Award at the 2012 Diamond Gem Awards in March.

TWDM beat off fierce competition from *Bleeding Cool Magazine* #1, *DC Nation* #1, *DC Superhero Chess Figure Collection Magazine* #1 and *Marvel Super Heroes* #1. In the same awards, issue



100 of *The Walking Dead* comic book picked up the award in the category Best Comic Book Of The Year – Over \$3.

The Awards are recognized within the comic book industry as the pinnacle of sales achievement for comic book artists, writers, publishers, and industry executives, with the recipients selected for their quality, creativity, and overall sales impact. The winners are chosen from a short list of nominees by comic book specialty retailers across the United States and abroad.

TWDM editor Toby Weidmann said: "We're hugely proud of the magazine and we see the Diamond Gem Award as recognition of the long hours the whole team puts into packing each and every issue with *Walking Dead* goodness. We'd like to thank our licensor Skybound for all its unending support (and patience), AMC, our voracious readers for buying the mag, and the retailers for getting it out there to the masses. And a special thanks to Robert Kirkman for providing the foundation for us to even have a magazine by creating such an incredible franchise."

WHEN THE SHIRT HITS THE FAN

NEW ZEKE TEE P.9



MODEL MAKING P.12



THE RUMOR MILL TURNS

Almost as soon as season three of the AMC adaptation of *The Walking Dead* finished, the rumor mill about what might happen in season four started turning. *TWDM* is in as much of the dark of the details as everyone else outside of the show (and we wouldn't have it any other way), but we're equally intrigued by some of the tidbits that are flying around.

Talking to *Entertainment Weekly*, some of the cast and crew let on a few details. It seems The Governor story is here to stay, with David Morrissey set to return after hightailing it away from Woodbury and the prison in the season three finale, 'Welcome To The Tombs.'

"The Governor is still out there," co-executive producer Denise Huth told *EW*. "The war is not over. Rick and our group here won the first round and scared him off."

Meanwhile, executive producer Robert Kirkman told *TWDM* that Morgan, as played by Lennie James, could also make a return. In the comic book, Morgan joins Rick's group

soon after they leave the prison, but with the prison still seemingly the main setting for season four, could he feature earlier?

It seems the scope of the show might expand beyond the prison and Woodbury, too, with Kirkman hinting that survivor communities in current comic storylines may be encountered.

Also, given that one of Kirkman's favorite storylines is 'Fear The Hunters', could that deadly band of cannibals turn up?

Kirkman said: "A lot of people seem to fear that we are departing from the comic book entirely by the way season three ended. That is absolutely not the case because there is an infinite number of things to mine from the comic book series and we're going to do that. There's some really cool stuff in season four that comic book fans in particular will be really excited about."

For more from Robert Kirkman, read our interview with him on page 12

THE THIRD PROTOCOL

As some readers have pointed out, *TWDM* made a little error in last issue's News section in our ordering of season three episode titles for AMC's series.

We printed the list in production order, not broadcast order. To correct this mistake, here's the complete (and correct) list of episodes, with their writers and directors:

Episode 1 – 'Seed'; director: Ernest Dickerson; writer: Glen Mazzara

Episode 2 – 'Sick'; director: Billy Gierhart; writer: Nichole Beattie

Episode 3 – 'Walk With Me'; director: Guy Ferland; writer: Evan Reilly

Episode 4 – 'Killer Within'; director: Guy Ferland; writer: Sang Kyu Kim

Episode 5 – 'Say The Word'; director: Greg Nicotero; writer: Angela Kang

Episode 6 – 'Hounded'; director: Dan Attias; writer: Scott M Gimple

Episode 7 – 'When The Dead Come Knocking'; director: Dan Sackheim; writer: Frank Renzulli

Episode 8 – 'Made To Suffer';

director: Billy Gierhart; writer: Robert Kirkman

Episode 9 – 'The Suicide King'; director: Lesli Linka Glatter; writer: Evan Reilly

Episode 10 – 'Home'; director: Seith Mann; writer: Nichole Beattie

Episode 11 – 'I Ain't A Judas'; director: Greg Nicotero; writer: Angela Kang

Episode 12 – 'Clear'; director: Tricia Brock; writer: Scott M Gimple

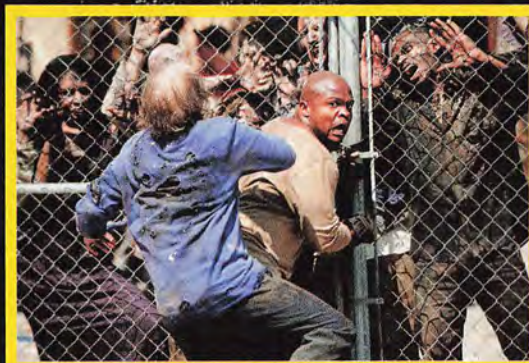
Episode 13 – 'Arrow On The Doorpost'; director: David Boyd; writer: Ryan C Coleman

Episode 14 – 'Prey' director: Stefan Schwartz; writers: Glen Mazzara & Evan Reilly

Episode 15 – 'This Sorrowful Life'; director: Greg Nicotero; writer: Scott M Gimple

Episode 16 – 'Welcome To The Tombs'; director: Ernest Dickerson; writer: Glen Mazzara

Read our full review of season three on page 40



HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

TANKS FOR THE MEMORY

Missing AMC's *The Walking Dead* already? Well, here's something to look forward to, Anchor Bay's release of the third season on DVD and Blu-ray. After the success enjoyed by last year's eye-grabbing zombie head special edition box set, Anchor Bay has once again teamed up with McFarlane Toys to create this grim beauty: fish tanks full of zombie heads, a la The Governor's interpretation of settling down to watch a film for the night.

It's an impressive piece of design: each head is illuminated by an LED, and when water is added (done after

purchase), there is a very cool light reflection in the tanks. The tanks are slightly tinted for a creepy, aged ambience, while the wood grain effect on the case is textured to create that dimensional look. The discs are housed within the case and slide out from the side.

"The response to last year's set was phenomenal," said Anchor Bay's Kevin J Carney. "Most retailers sold out of their allocation within a couple of weeks. Many fans actually preordered it while standing in our booth at San Diego Comic-Con last

year. Once they saw it in person, they had to have it."

He added: "We will use SDCC as the launch of our marketing campaign and announcement strategy this year too, as it usually ties in with AMC's announcement of the next season broadcast dates."

The season three special edition box set will retail for \$149.99 (the standard DVD set will be \$69.98, and the Blu-ray set \$79.99) and will be released in late summer/early

fall (no official date, but hopefully around September).

TWDM will give you the, ahem, heads up when we know more.



KICK AXES

Last issue, TWDM revealed an exclusive first look at a new *Walking Dead* comic book themed guitar, created by specialist electronic guitar makers Peavey. The Rockmaster guitar, featuring Rick Grimes hanging out in a silhouetted graveyard on a red body, will retail at \$219.99 and is due for release on July 1.

Well, now we can exclusively reveal that's not the end of the guitar goodness – there's a whole range of Rockmaster guitars on the way on the same date, all pictured here. These feature, in turn, Michonne, a horde of walkers, and Rick and the Alexandria Safe-Zone survivors

fleeing on the body of the guitar. Not only that, but added to the range is a special Predator guitar (\$399.99), which features Rick and The Governor on the body and will be a retail exclusive.

But that's not all: you may have the axe to murder some tunes, but you also need something to play it with and hang it round your shoulders. Thankfully, Peavey and Skybound have thought of that and will also be releasing *Walking Dead* straps – a leather version at \$39.99, and a poly one at \$24.99 – alongside a pack of picks (\$9.99). All

of these were released in May.

"We are extremely excited about working with Robert Kirkman and *The Walking Dead*," said Tony Moscal, general manager – business development at Peavey Electronics. "There's an interesting tie between comic fans and music, especially guitars. These new products are extending

the reach of Peavey products to a whole new range of consumers.

The awesome graphics of both the survivors and the walkers make the guitars, straps and picks stand out, but they also make great collector pieces."

He's not wrong – TWDM can't even play guitar but we badly want one of these. As Moscal joked: "People are dying to get their hands on them."

For more information, visit: www.peavey.com



ZEKE CHIC

One of the most recent characters to be added to *The Walking Dead* lexicon is getting his own T-shirt: the mercurial Ezekiel, who first appeared in issue 108 of the comic book.

The Tee features the iconic cover of that issue, of a seated Ezekiel on his 'throne,' with his pet tiger prowling behind him. The fun message "Ezekiel has a tiger" is also emblazoned across the shirt.

The shirt will be released in June with a retail price of \$19.99 for small to XL sizes, and \$22.99 for XXL.

Now you don't have to train for years as a Shaolin monk to demonstrate your Tiger style.



AND THE BAFTA GOES TO...



Telltale Games has won two more prestigious games awards for its video game adaptation of *The Walking Dead* to add to its abundant list of accolades. Nominated for seven BAFTA awards, including Best Game, the company picked up two gongs in the Story and Mobile & Handheld categories at the British Academy Games Awards in 2013.

Held in London's Park Lane Hilton, the black tie event saw several of the Telltale team fly in to celebrate their success, alongside voice artists Dave Fennoy (Lee) and Melissa Hutchison (Clementine), who were both nominated in the Performer category.

Speaking after collecting the Mobile & Handheld Award, executive producer Kevin Boyle revealed it wasn't the horror theme that attracted them to the project but the human element. "What we love about the comic book and love about the TV show is that although the zombies are there, and it's a horrible place and time, it's really about relationships in an awful situation," he said. "For us, that was what got us excited. So it was nice for us to take that and run with it in an interactive form."

Still no word on season two though!

Watch the teams' acceptance speeches at: <http://awards.bafta.org/award/2013/games/>

PHOTOS: BAFTA/Steve Butler

BOTTLE TOPS OUR WISHLIST



Those nice folk at Diamond Select Toys have been busy again with three new additions to its fine range of *Walking Dead* merch.

Long-time readers of *TWDM* will know we love its Minimates range, so we're 'dead' excited to see the addition of some new characters, including The Governor, who comes in a double-pack with Gabe. There's also Michonne (Poncho) with Bruce, and two short-packed, specialty-exclusive sets: Prison Lori with Shoulder Zombie, and Alice with Shoulder Zombie. Each pack is \$9.99.

But what really caught our eye this time is the One-Eyed Zombie Metal Bottle Opener. How cool is this 3.5-inch metal bottle opener? It's a, ahem, 'steel' at \$18.

Finally, DST is releasing its eight-inch Pet Zombie Vinyl Bust Bank for \$22.99.

All will be released towards the backend of summer.



THE TWEETING DEAD

We trawl Twitter for fun *Walking Dead* tweets so you don't have to...

"Beat Main St with a time of 6:24 in *The Walking Dead: Assault*."

@RobertKirkman

"Three of my favorite things: a hug, Conan O'Brien and a Conan O'Brien hug!" @mcbridemelissa

"How great was Lennie James? Amazing..." @Laurie_Holden

"THANK YOU... AMC for bringing me back in season 3... Look at all the new fans who might never have seen my work had it not been for *TWD*."

@Michael_Rooker

"While assembling a basketball goal for my son, my daughter, referring to my tools, asked me why I was using 'mommy's things.' #dadfailure"

@RobertKirkman

"Big chocolate bunny + box of peeps + peanut butter filled chocolate egg + cheesy bread + pizza = excused absence from school."

@ChandlerRiggs

"Thanks so much for all the sweet notes about the finale, Tweeters! Feel so lucky to be a part of #TheWalkingDead. Xoxoxo"

@emmykinney

"Italy, you are ruining the studio tan I've so carefully cultivated for the past 7 months." @bearmccreary

WHO TO FOLLOW...

@RobertKirkman; @Laurie_Holden; @StevenYeun; Norman Reedus @wwwbigbaldhead; @mcbridemelissa; @ChandlerRiggs; @LaurenCohan; @emmykinney; @davemorrissey64; @Michael_Rooker; Gale Anne Hurd @GunnerGale; @bearmccreary; Chris Hardwick @nerdist; @TheWalkingDead; @SKYBOUNDENT; @WalkingDead_AMC; @ImageComics; @AMCTalkingDead; @WalkingDeadMag

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You can follow us on Facebook (search 'Walking Dead Magazine') and Twitter (@WalkingDeadMag)

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

SDCC EXCLUSIVES

For many fans of genre media, the highlight of the year is always the San Diego Comic-Con, not only because it's a chance to see new films and TV series, as well as meet some heroes in the flesh, but also because all the new toys and goodies heading our way over the course of the year tend to make their debuts at the show.

Gentle Giant is one of the companies that will be showcasing some of its brand new *The Walking Dead* goodies, from the 18-inch Michonne statue and mini-bust *TWDM* revealed last issue through to some stunning prop replicas that we can't even talk about yet (dammit!). However, as a teaser for what will be on show, check out these bad boys – a Governor style eye-patch and a special prison zombie figurine. Both will be available exclusive to



the SDCC show, which is as good a reason as any to stop by Gentle Giants' booth in our humble opinion.

For more information, visit: www.gentlegiantltd.com



THE SINGING DEAD

AMC has put together a fine collection of songs from its hit TV adaptation on an album by Republic Records, available now in-stores, downloadable



online and via iTunes. Retailing at \$6.99, *The Walking Dead: AMC Original Soundtrack – Vol. 1* features eight tracks which have all featured in the series, including stars Emily Kinney and Lauren Cohan's (Beth and Maggie Greene, respectively) haunting version of 'The Parting Glass.'

Fans of series composer Bear McCreary may be disappointed to learn there's only one of his

tracks from the series on there, the main title music, and it's a remix, but at least it's by ace Brit electro maestros UNKLE. The other gems in the collection

are 'Lead Me Home' by Jamie N Commons; 'You Are The Wilderness' by Voxhaul Broadcast; Baby Bee's 'Love Bug'; Dactyl's remix of Fink's 'Warm Shadow'; 'Sinking Man' by Of Monsters And Men; and Delta Spirit's 'Running' rounding off the set.

Given that this is listed as Vol. 1, we're hoping there will be more *The Walking Dead* albums coming soon.

TRADE MARKED GOODIES

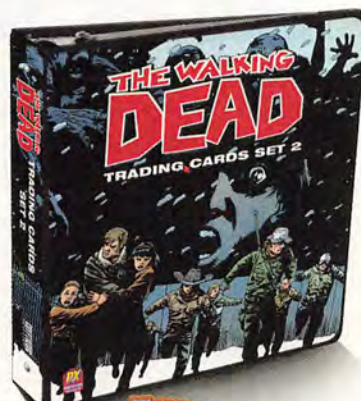
Forget the NASDAQ, FTSE and Dow Jones, when it comes to trading news then all you need to know is that Cryptozoic Entertainment is releasing its second wave of trading cards based on *The Walking Dead* comic book. If you're in doubt of their value, keep in mind that the company's first set, released in July 2012, has already sold out.

This new series has just launched and features a 72-card base set, featuring four-color art of fan favorite covers of the comic, as well as a chase set of the 'Something To Fear' covers, a quotable chase set and the rare-as-hens'-teeth original hand-drawn sketch cards only one in every 24 packs! Completing the set are autograph cards from comic creators, although exactly who was still being kept a secret as *TWDM* went to press. As well as all this, there's an exclusive Diamond Previews binder available (to go alongside the standard binder), which contains printings of nine exclusive sketch cards, the originals are randomly inserted into the binders.

"Given their exclusivity, these cards must cost a heck of a lot, right?" we hear you ask. Well, no, each five-card pack costs a mere \$3.50, or if you really want to splash out on a box, that gets you 24 packs for \$84. The binders are \$30 a pop.

Given the choice between OJ and these cards, we know which one we'd rather trade.

For more information, visit: www.cryptozoic.com



GO FIGURE



There is more exciting news coming out of the McFarlane Toys stable, with the announcement of a fourth collection of its *Walking Dead* action figures. There's nothing to show yet in terms of images – *TWDM* suspects attendees of this year's San Diego Comic-Con will be the first to see early designs – but the company has released the list of characters who will feature in Series 4.

First up is Andrea, who may have bowed out at the end of season three, but will be immortalized in plastic by McFarlane Toys. Her figure comes with 22 points of articulation, a pistol with leg holster, a sniper rifle, and a pitchfork from Hershel's farm.

Not the biggest surprise in the line-up, but still a very welcome one, is Philip Blake, aka The Governor. His figure also boasts 22

points of articulation, and comes with an alternate head (with and without eyepatch – *TWDM* calls it Michonne battle damage), a pistol with hip holster, a hunting knife with sheath, and a knife.

We like the inclusion of Carl Grimes.

Although naturally smaller than the others in terms of size, he still has 22 points of articulation, and comes with a hunting knife with sheath, a prison medical bag, prison keys, and a removable sheriff's hat.

Next up are two figures for all you walker lovers out there. The Riot Gear Zombie and Riot Gear Gas Mask Zombie are covered head to toe in, well, riot gear, with the former featuring a flip-action helmet and Maggie's knife for head-stabbing action, and the latter coming with a removable gas mask exposing his skull.

Finally, we expect this double pack to be a big draw: a Dixon Brothers two-pack. Combining the figures from Series 1 (Daryl) and 3 (Merle), both have 20 points of articulation and come with an assortment of extras parts.

The Series 4 figures are tentatively penciled in for release in September this year.

For a review of the Series 3 figures, see our 'Body Parts' section on page 86

NEWS IN BRIEF

RETURN OF THE WALKING DEAD

The Walking Dead Escape is returning to the San Diego Comic-Con after successfully launching at the event there last year. The zombie obstacle course, based on Robert Kirkman's *Walking Dead* creation, will run over two days (July 19-20) at the Petco Park site near the convention center. If you'd like to take part, tickets cost \$75 to be either a survivor or (and we think this sounds more fun) a walker, or you can watch for \$20. *TWDM* ran the course last year (read our report in issue one) and can guarantee it will get your heart pumping.

For more info and to book tickets, visit: www.thewalkingdeadescape.com



JOKES

If you're in the mood for a chuckle, head on over to: www.thewalkingdead.com/the-walking-dead-season-4-episode-titles/. This little April Fool's joke had us rolling with laughter.

THIS COMES NEXT

Check out the cover for *Volume 18: What Comes Next*, collecting issues 103 to 108 and due for release on June 11. Who's that on the cover?



YOU ARE A WINNER!

Congratulations to Katherine Ambrosini from Connecticut, who is the lucky winner of our bumper competition package from *TWDM* Issue Two. We hope you've got a sizeable chest of drawers because you're going to need it for all the amazing *Walking Dead* apparel winging their way to you as we speak.



POLL POSITION - READER VOTE

So season three of AMC's *The Walking Dead* is complete. Now we want to know what you thought about it, selecting your favorite characters, the most pleasing horror moment, best episode and so on. We will print the results in our next issue, due out in August.

So here are the categories, and don't forget to tell us the

reasons why you have voted for your selection:

- Favorite episode
- Favorite character/actor
- Favorite moment
- Best gore-gasm moment
- Biggest surprise/shock of the season

Simply email your picks to walkingdeadmail@titanemail.com

with 'Reader Poll' in the subject line, or write to us at: *The Walking Dead Magazine*, 2819 Rosehall Lane, Aurora, IL 60503, USA; and for UK readers: *The Walking Dead Magazine*, 144 Southwark Street, London SE1 OUP, UK



KIRKMAN CORNER

AN INTERVIEW WITH ROBERT KIRKMAN

With the third season of AMC's TV adaptation wrapped, *TWDM* asks its executive producer Robert Kirkman what his highlights were and where he sees the series going in season four. He also fills us in on where the comic book is headed next and, as ever, answers some fan questions, too.

INTERVIEW: Tara Bennett

"Getting Lennie James back to play Morgan was awesome. He plugs so much character and emotion into his work."

SPOILER ALERT: THIS FEATURE INCLUDES POTENTIAL TV AND COMIC BOOK SPOILERS



As the guy who works on all incarnations of *The Walking Dead*, what in the show's third season really made you proud?

I think the creative highlight was episode 12 ['Clear'].

I think getting Lennie James (Morgan Jones) back was awesome. That guy plugs in so much character and emotion into his work that anytime he's in an episode he brings out the best of our show. Andrew Lincoln, Danai Gurira and Chandler Riggs really did some of their best work in that episode, too. I think that story came together and the way it fit into the overall tapestry of season three stands out head and shoulders above a lot of the other episodes. It's definitely our best episode of the season, and possibly of the series.

The *Walking Dead* TV series finished off its third season with some major surprises. Was it easier or harder to craft this finale than the previous two?

Yeah, this was definitely harder than the other two. I think we had bigger conflict on the horizon and there were

definitely more characters to play with and more things that needed a pay-off. It took a great deal of effort from the writers' room.

The death of Andrea was a big moment in the season finale and it was something that was controversial in the

writers' room. There was a lot of pushback from some quarters in the room, with an anti-Andrea dying camp and a pro-Andrea dying camp. We ended up having to work out all that stuff. It was a long process and a lot of effort was put into it.

Morgan is such an exceptional character. Are you and the writers tempted to have him back more in the future, or is he better used sparingly?

We always try to strive for realism in the show and because of his geographical



OPPOSITE PAGE: The season three finale saw the end of Andrea in the TV series — a controversial event for both the fans and the writers' room. THIS PAGE, TOP: Big bada boom! This season has certainly been filled with action. ABOVE: Lennie James' Morgan made a welcome (and dramatic) return in 'Clear.' RIGHT: The storyline of The Governor in the comic book ended in the prison, but it seems in the TV show his conflict with Rick has only just begun.



"The prison is in season four, but we will be seeing it in a much different light. We're going to be doing some very key comic book moments in season four."

distance from the prison it would be unrealistic to pop in on that guy every episode. But we like having him on the show and we'll certainly see him again at some point. I don't think we're done with Morgan just yet.

KILL THEM ALL!

Season three leaves us with a more inclusive Rick welcoming the Woodbury refugees. In season four, will we see Rick applying the lessons learned from The Governor to create a Woodbury redux in the prison, just with a lot less insanity?

It's certainly a possibility. It's hard to talk season four specifics, but I will say that while the prison is there we will be seeing it in a much different light. And just because we're still in the prison doesn't mean we're not going to be doing some very key and big comic book moments in season four.

A lot of people seem to fear that we are departing from the comic book entirely by the way season three ended. That is absolutely not the case because



"A lot of people seem to fear that we are departing from the comic book entirely in the show. But that is absolutely not the case."

there is an infinite number of things to mine from the comic book series and we're going to do that. There's some really cool stuff in season four that I think

force for good. Seeing these two people, Rick and Ezekiel, interact and work together is going to be cool and interesting moving forward.

effect, but I feel limiting it to humans keeps it a little more grounded in reality. It's not often viruses jump from species to species and it seems to be working well the way it is.

I also don't think people need to worry about zombie birds on top of everything else. *(Laughs)*

Patrick M Cotnoir asks how far ahead do you plan the comic book stories and arcs?



PHOTOS: Courtesy of Adult Swim/Robot Chicken, Gene Page/AMC.

comic book fans in particular will be really excited about.

Shifting to *The Walking Dead* comic book, we're seeing Ezekiel's story unfold now. What inspired his arc?

One of the most interesting things about where the comic book is now is that we get to explore more leaders and how that role plays out in this world.

Up until recently, the only leaders we encountered were Rick, The Governor and a couple of other guys, such as Gregory and Douglas. Now we're trying to see how leaders evolve in this world and Ezekiel (*introduced in issue 108 – ed.*) is a really good example of how someone who wasn't necessarily a born leader is changed and evolved by this world into a very effective leader.

I think people now recognize that Ezekiel, much like Rick, is a force for good, just a much quirkier and unusual

As always, we've got some fan questions for you. Lorna Tilbrook, David Snyder, Paul Nicholas and many others want to know if there's pressure to add the Dixon brothers into the comic book?

It's something I've considered and thought about, but at the end of the day when I think about how there's the comic book, the television show and the video game series, I like the idea of there being unique elements, such as Lee Everett and Clementine or the Dixon brothers, in these different forms. It gives fans something unique and lets fans seek them out. So while I have been tempted, there are no plans and there probably won't be in the future.

Jim Burkhart asks whether we will see any zombie animals in the future like dogs, wolves and so on?

I know a lot of zombie stories have done zombie dogs and cool animals to great

I do the comic much the same way I always have. I have plots that will go anywhere from 60 to 100 issues. It's mapping out where I can go and what are the next steps in the story, what characters will be introduced and when, and at least five or six character deaths. I leave room for changing things at the last minute and often I will be writing an issue and go, "Nope, this guy is going to die right now!" But I do have a crude road map, so I always know I have something interesting coming up and something to build towards.

Gavin Dickinson remarks that Quentin Tarantino has many action figures of himself from his movies, so do you plan to have an action figure made of yourself?

I will make it my life's mission to make sure there is never an action figure of me. That's the last thing in the world I want to see. I sometimes catch an angle of my head in a mirror and I'm like, "I look like



OPPOSITE PAGE, LEFT: Ezekiel is turning out to be a quirky force for good. **RIGHT:** So Robert Kirkman is adamant an action figure will never be made of him, but we kinda liked how he turned out in his guest role in *Robot Chicken*. **THIS PAGE:** In the Kirkman zombieverse, undead animals simply don't exist – the writer believes in verisimilitude and viruses rarely leap from one species to another. So no zombie ravens here!

“Like Rick, Ezekiel is a force for good, just quirlier. Seeing these two people interact and work together is going to be interesting moving forward.”

a giant, misshapen pumpkin!” I don’t want to see that. I would be mortified, so no way, never, sorry! (Laughs)

[If you’re curious about what Kirkman might look like, *Robot Chicken* created an action figure of him for his cameo in their season six episode, ‘Collateral Damage In Gang Turf War’ – ed.]

Finally, KD Mack asks whether having achieved the goal of massive success for *The Walking Dead*, what kind of goals you set for yourself now?

I think my goal right now is to make the things I am working on as good as possible. I work on the show and when I can, work on the video games like the Telltale series, making sure it’s as awesome as possible.

It can be a struggle, but more than anything my main goal is to make sure the comic book is in no way affected by the madness surrounding *The Walking Dead*. What I mean by that is I want to make sure that Charlie Adlard and I continue to put out an issue every month. Too often this doesn’t happen or people take a vacation and aren’t responsible for the same things anymore. As a fan myself, I’ve been frustrated by that in the past. I also try to come up with new ideas and work hard to make it as interesting as possible.

As far as goals for expansion, I don’t know because I never thought in a million years that *The Walking Dead* would become what it’s become, so I’m just happy with where it’s at and trying not to screw it up. •

SEND TWD YOUR ROBERT KIRKMAN QUESTIONS

Here’s your chance to ask Robert Kirkman a question about anything and everything to do with *The Walking Dead* universe. Send your questions, thoughts and opinions to walkingdeadmail@titanemail.com, and we’ll put the best ones to the man himself next issue.



TO SERVE AND PROTECT

It's about time *TWDM* caught up with *The Walking Dead*'s lead protagonist, Rick Grimes, aka British actor Andrew Lincoln. And boy, with three seasons of AMC's TV series in the bag, did he have a lot to say. Although the first two seasons saw great changes in the development of the character, the third season has had the greatest impact on the former sheriff's morality and mindset. We find out more from the man himself...

INTERVIEW: Ian Spelling; **SIDEBARS:** Matt McAllister

Oh, how the dead – *The Walking Dead*, that is – has risen. It wasn't that long ago that Andrew Lincoln stood before 5,000 rabid fans at Comic-Con in San Diego,

ready to do his part to introduce AMC's blood-stained new show to an über-hardcore audience. Cut to today: *The Walking Dead* is a breakaway hit. Robert Kirkman devotees love it and, remarkably, people far more likely to watch *Dead Man Walking* are devoted to the plight of Rick Grimes and his fellow survivors as they face legions of walkers.

"It has been, as you would imagine, in parts thrilling, surreal, terrifying and the greatest job of my life," Lincoln enthuses. "I mean, I just keep having out-of-body experiences. I keep meeting people that I admire immensely, and they say that they watch the show. It's weird. It's quite like nothing else that has ever happened to me in my life, but at the heart of it is simply the most enjoyable and greatest job of my career."

Many shows explode out of the box and then go supernova, fading just as quickly. *Heroes* comes to mind almost immediately. Great pilot, terrific first season, unprecedented critical and fan reaction

and an overnight success. And then... *pfft!* Story threads jumped the rails, fans defected and the show limped along until its network pulled the plug. Everyone involved with *The Walking Dead*, of course, fights like hell to avoid such a fate, though Lincoln acknowledges that it's no easy task to maintain the quality week in and week out.

"We get a lot of very moving fan mail," the actor says. "It began coming in season two, but for season three, when we were filming it, it became unavoidable. It was there, and it was there on a daily basis. Norman Reedus (Daryl) coined the phrase, 'It's like gasoline to fuel the working day,' which I think is exactly right. You realize whenever you meet the fans that you have an incredible responsibility to tell this story that has become a bigger story, this mythological story, and I love that.

"If you spend too long worrying about that, I think it would probably become insurmountable. But it filters through the whole company and cast and production team and the whole of AMC, that it's always about improving, or at least attempting for

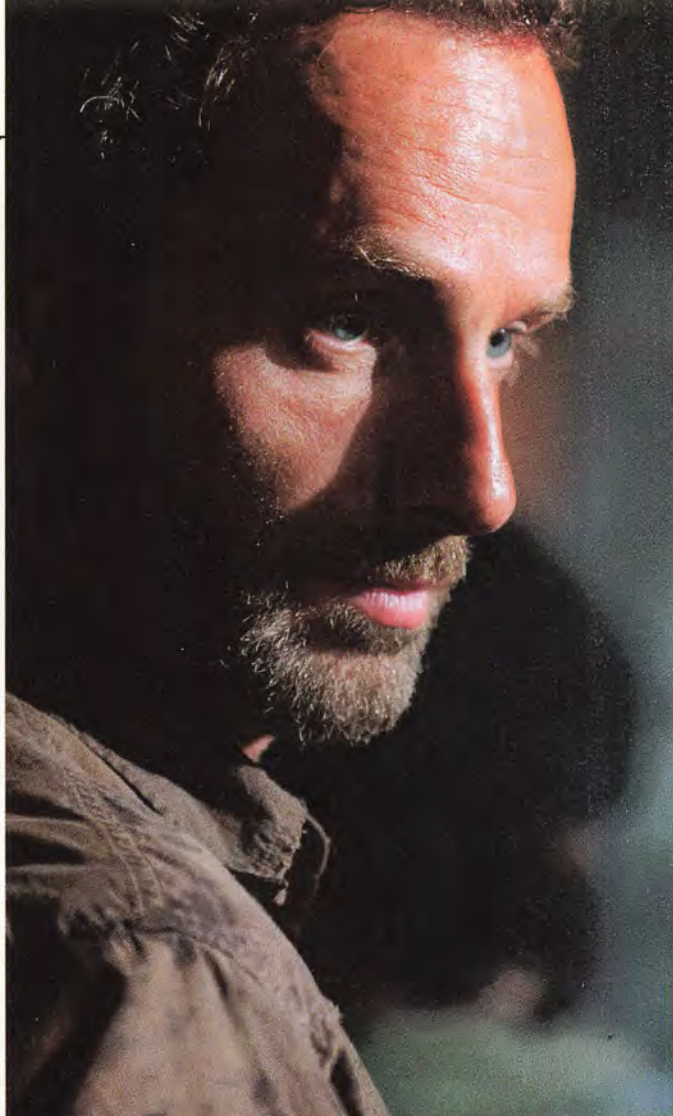
the best, for perfection. If you try for it, sometimes you get pretty close, you know?"

He continues: "I'm just one of these people that will always honor the story. That's the way I was taught and that's sort of at the heart of our work. We just keep going at it, even throughout the pain of people leaving, great actors, great characters and great friends, more importantly."

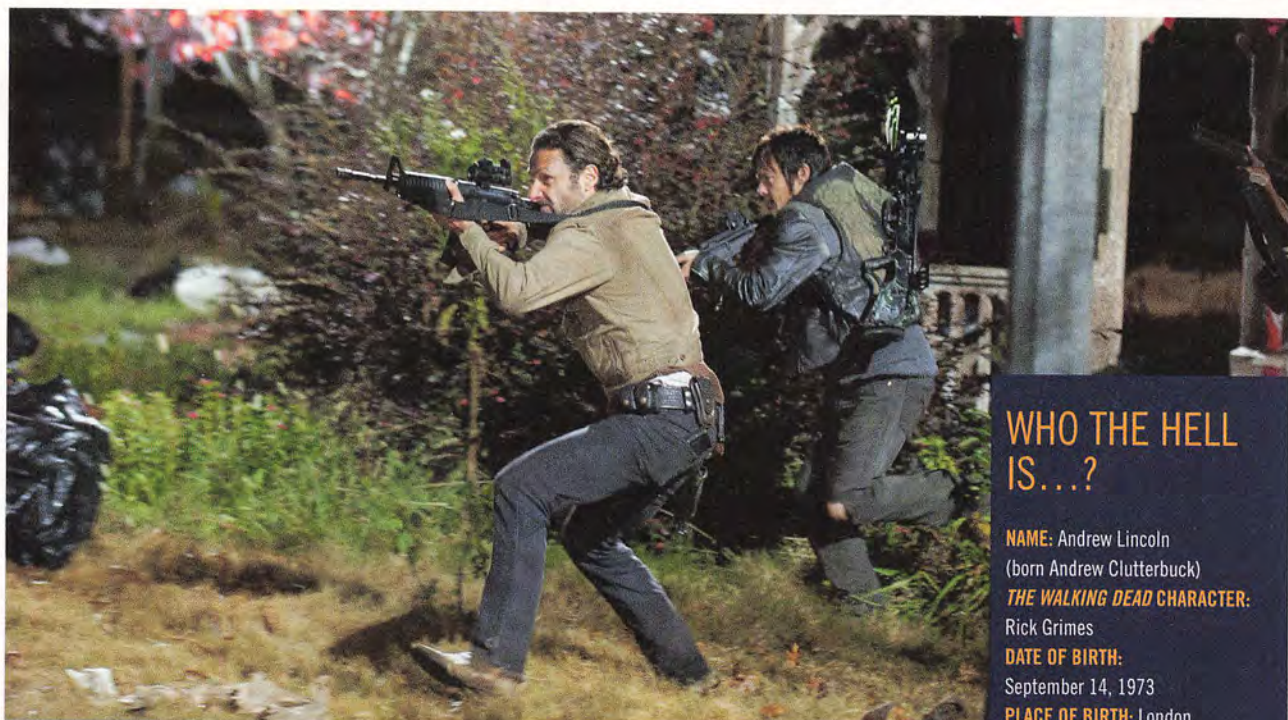
He adds: "It's about telling this bigger story and giving it everything you've got. I've learned this, even in the last five years: if you give everything that you can every take, and if it's in good hands, if editorially it's in good hands, if it's in good hands with the director, if everybody's department is doing their best, you can't go far wrong. It doesn't guarantee what's happened to this show, but it certainly lets me sleep at night if I've put in a good day at the office."

FAR FROM DEAD

Lincoln can thank *The Walking Dead* for making him an international star, but he's far from a newcomer to the craft. The British actor's previous



"*The Walking Dead* has been, as you would imagine, in parts thrilling, surreal, terrifying and the greatest job of my life."



“There’s a certainty in Rick, which even if he makes morally ambiguous decisions, he’s certain about them, and definite and sticks to them.”

OPPOSITE, TOP: Rick faced his biggest challenge yet in season three, ‘Sick.’ **LEFT:** Take that! And that! ‘When The Dead Come Knocking.’ **THIS PAGE, TOP:** Playing the all action hero in ‘Welcome To The Tombs.’ **RIGHT:** The strain of leadership shows in ‘Welcome To The Tombs.’

credits are wide and far-reaching (see sidebar), and certainly show him off in a different light from his Georgia sheriff alter ego.

“I have a soft spot for a British show called *This Life*, which was my breakout series,” Lincoln says. “I’d left drama school for about a year and I got this TV show produced by Tony Garnett and written by Amy Jenkins. It was a

character-driven drama about five friends from university that moved to London, and that’s about it.

“The rest of it was all character-driven. It was all about the relationships. It was a very important job in my career. I loved it and I still have very, very good friendships from that. It also gave me a lot of experience in front of a camera on a TV show.”

In the UK, Lincoln also earned plaudits for his role as laid back middle school tutor Simon Casey in three seasons of the irreverent comedy drama *Teachers*. “If you want a few laughs, watch *Teachers*,” Lincoln says. “The teachers behaving worse than the students was pretty much the premise of the show. It was great fun, and completely different to Mr Grimes.”

Lincoln did get to let loose his Governor-esque side in the film *Gangster No. 1*, in which he plays something



WHO THE HELL IS...?

NAME: Andrew Lincoln
(born Andrew Clutterbuck)

THE WALKING DEAD CHARACTER:
Rick Grimes

DATE OF BIRTH:
September 14, 1973

PLACE OF BIRTH: London

EDUCATION: Everyman Youth
Theatre, RADA

BIOGRAPHY: After growing up in Hull and Bath, Lincoln managed to win a place at London’s renowned (and highly competitive) Royal Academy of Dramatic Art (RADA). He made his screen debut in the Channel 4 sitcom *Drop The Dead Donkey*, but it was his role as the easygoing law graduate Egg in *This Life* that made Lincoln a star. He followed it up with roles in popular movies such as *Human Traffic*, *Love Actually*, and *Gangster No. 1*, and in 2001 starred in the hit TV comedy series *Teachers*. He also won acclaim for his performances in the eerie *Afterlife* and the military drama *Strike Back*.

TIDBIT: Andrew’s father-in-law is Ian Anderson, the flute-playing frontman of cult British rock band Jethro Tull.

SELECT AWARDS:
Monte-Carlo TV Festival Golden Nymph Award win for Outstanding Actor – *Afterlife* (2005)
Saturn Award nomination for Best Actor on Television – *The Walking Dead* (2011 and 2013)
BAFTA TV Award nomination for Best New Director (Fiction) – *Teachers* (2004)

(Source: IMDb, www.andrewlincoln.net)

"As an actor, I find [Rick's psych] a brilliant sort of wrestling match, whether his morals win over pragmatism. I think it's a losing battle at the moment."

of a psycho killer, but more often than not, Lincoln has played the forlorn lover. "More and more in my career, I've played the guy who doesn't get the girl. *Wuthering Heights* is a good example, I played the guy who had the girl and loses her. *Love Actually*, I played the guy who never was near getting the girl, Keira Knightley. Even in a show called *Moonshot*, I played Mike Collins, the man who didn't walk on the moon. So, I don't know what that means in a casting sense.

"Funnily enough, the thing I'm most proud of was in the theater," he notes, "which is something no one can see now, and that was a show called *Blue/Orange*. It was a job that I did at the National Theatre of Great Britain for a few months, and then in London's West End. It was with Bill Nighy and Chiwetel Ejiofor, two phenomenal actors. It was a three-hander written by Joe Penhall and directed by one of the great directors that I've worked with, Roger Michell. I wish people could see that because it was one of the most incredible jobs of my career."

While that performance may no longer be viewable, at least Lincoln's Saturn Award-nominated performances in *The Walking Dead* are preserved for prosperity.

GOOD COP, BAD COP

As the show's lead, Rick is the heart and soul of the show. He's the protagonist

and, as such, has appeared in more episodes than any other character. Once a sheriff, Rick awoke from a coma, only to descend into the nightmare of a zombie apocalypse he finds himself enduring now. Rick has evolved tremendously since then, notes Lincoln, who goes on to devote a good chunk of this conversation to the topic.

"Rick was a simple guy," the actor says. "He was a small-town cop. He was a moral man, a devoted father, but also a man torn between his responsibilities as a policeman and that duty 'to serve and protect,' and his family. He's one of those people who focuses very much on and honors that [work] responsibility to the detriment of his family life. I think he was a man who was struggling with that, struggling with the relationship with his wife. But he was an ordinary guy, a quiet man. I think he's moved so far..."

"One of the great things that attracted me when I first started to read the comic book was that he began in one place," Lincoln says. "He was the epitome of security and safety. He was a physical embodiment of that. He's a cop. There's also something else interesting about Rick that I enjoyed from the comic book. There's a certainty in him, which even if he makes morally ambiguous decisions, he's certain about them, and





definite and sticks to them. If you do that, people follow you, and you become this leader. I was interested by that. I think he's a reluctant hero, but he's been pushed so much, so far from that man we met three years ago."

Yet Lincoln believes that one of the more interesting aspects about Rick is that he still has an unbelievable desire to be that man we met at the start. "He's still trying, and I think that struggle within the man is incredibly compelling," the actor says. "Certainly, to play it as an actor, I find it a brilliant sort of wrestling match, whether his morals win over pragmatism. I think it's a losing battle at the moment. He's realizing that the world has changed irrevocably, so there has to be a new world order and, as yet, I'm not sure he knows what it is."

CATALOG OF HORRORS

Lincoln goes on to cite signposts, the key moments – to his thinking – that reflect his comments about Rick's evolution. First up: the demise of Sophia Peletier (Madison Lintz). She was the young survivor who became friends with Carl Grimes (Chandler Riggs), only to be bitten by a walker and, in 'Pretty Much Dead Already,' shot by Rick.

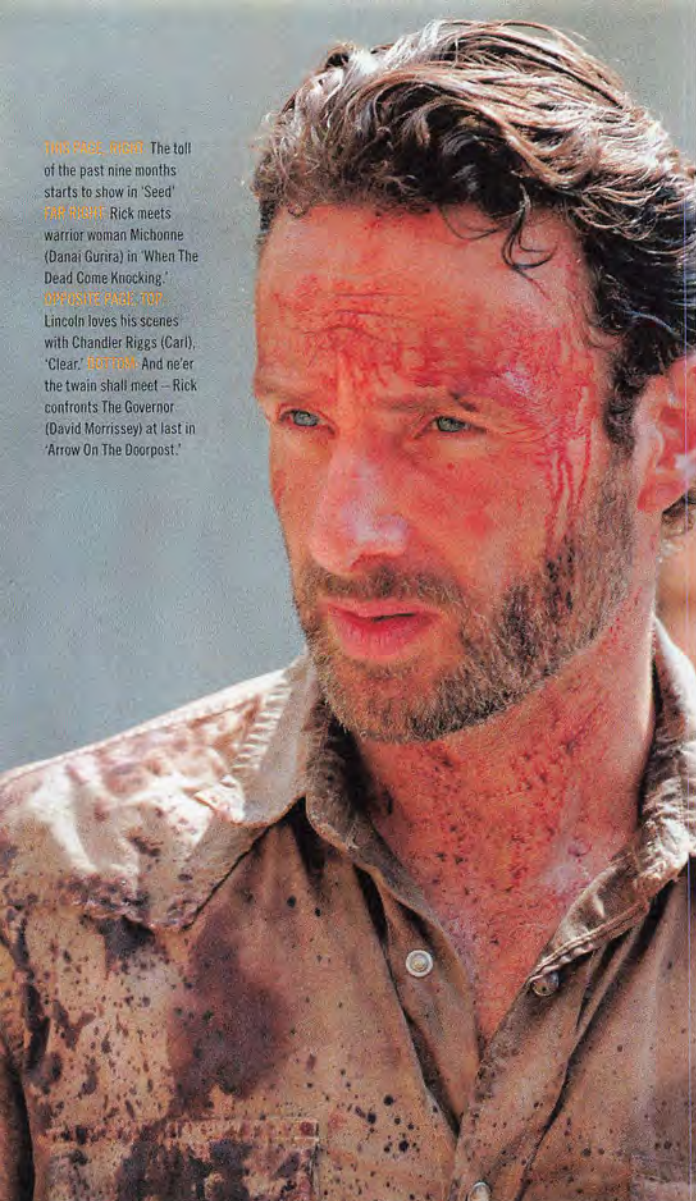
OPPOSITE PAGE: Promotional still for season three. **THIS PAGE, ABOVE:** Why didn't you answer the radio, Rick? 'Clear.' **RIGHT:** Sarah Wayne Callies (Lori) has never looked more lovely in 'Home.'



"That was a huge turning point, emotionally, in season two," Lincoln says. "Certainly, you had the wrestling for leadership and the struggle between Shane's (Jon Bernthal) pragmatism at all costs and Rick's moral center, and trying to hold on to the old world. I think the death of Sophia spelled a death in him. The sense of hope that he'd invested in this child was dashed, and I think that changed him."

"I think the death of Sophia spelled a death in Rick. The sense of hope that he'd invested in this child was dashed, and I think that changed him."

TWO FACES, FIGHT The toll of the past nine months starts to show in 'Seed' **FACE OFF** Rick meets warrior woman Michonne (Danai Gurira) in 'When The Dead Come Knocking.' **OPPOSITE PAGE** 157 Lincoln loves his scenes with Chandler Riggs (Carl). 'Clear.' **157** And ne'er the twain shall meet — Rick confronts The Governor (David Morrissey) at last in 'Arrow On The Doorpost.'



I think making that first decision to kill to protect was a radical change in him."

Season two had moments that made additional indelible marks on Rick's psyche. "I think the killing of Shane was pivotal," he says. "The death of Dale (Jeffrey DeMunn) was a profound shock, and I think, in one sense, the patriarch, that voice of reason within the group going away changed him again. There are so many moments.

"The great thing is that I could spend hours just talking about all the turning points," he continues, "but those three are certainly the ones that got him to where he was until the shocking, gut-wrenching horror of Lori (Sarah Wayne Callies) dying. I think that changed everything.

Lincoln continues: "For a lot of season three, he was out in the wilderness, and I think, finally, for the first time in his life in the apocalypse, he gave himself time to process all of this. As a result, he went out completely into the wilderness and got lost in the desert. And The Governor (fellow British actor David Morrissey)... I think he's made Rick more wary, more guarded and more suspicious of others.

"It's not been a positive influence. I think it's been an incredibly negative influence on Rick's leadership, though that may change."



THE FATHER-SON BOND

Rick's son has also gone through something of a major change in season three, most notably becoming colder emotionally and losing his innocence. "Carl killing the other boy suddenly drew Rick back into focus," Lincoln continues, referring to the scene in 'Welcome To The Tombs' in which Carl shot down Jody (Tanner Holland), who was trying to surrender; Carl felt Jody might wreak havoc later and chose not to let it happen, even though his father would go on to welcome the Woodbury group into the prison.

THE LIFE OF LINCOLN

A SELECTIVE FILMOGRAPHY OF ANDREW LINCOLN...

Made In Dagenham (2010)
Strike Back (2010)
Heartbreaker (2010)
Wuthering Heights (2009)
The Things I Haven't Told You (2008)
Play Or Be Played (2008)
Afterlife (2005-2006)
Scenes Of A Sexual Nature (2006)
These Foolish Things (2006)
Lie With Me (2004)
Enduring Love (2004)
Canterbury Tales (2003)
Teachers (2001-2003)
Love Actually (2003)
State Of Mind (2003)
Offending Angels (2000)
Gangster No. 1 (2000)
Bomber (2000)
Human Traffic (1999)
This Life (1996-1997/2007)
The Woman In White (1997)
Bramwell (1996)
Over Here (1996)
Boston Kickout (1995)
N7 (1995)

Andrew Lincoln on IMDb:
www.imdb.com/name/nm0511088

"It reminded Rick of his responsibilities, first and foremost, as a father figure, and to also honor the death of Lori," he says." That's a seismic shift in his *modus operandi*. So, in a very, very short space of time, that's exactly what happened in the last episode. There was a drawing back and a return of the sheriff."

AMC, not surprisingly, renewed *The Walking Dead* for a fourth season in December last year, well before the second half of season three even aired. Production on season four is underway now in Atlanta, having commenced in May, and the show will likely return to the airwaves in October. Once again, the network has ordered 16 episodes of the show. Asked what he'd like to see for the show going forward and for Rick specifically, Lincoln lets hardly an instant go by before replying.

"It's funny, I've been speaking to Robert Kirkman, and in this hiatus I'm reading through the comics, and I'm loving them," he says. "I think the dynamic in there, the man and the boy, Rick and Carl, is such a challenging and complicated and emotional rollercoaster of a journey. But it's kind of the glue that holds together a lot of the narrative in

the comic book, and I think it's a fascinating relationship that I've never seen before. So that is certainly something to explore in the show...

"It's great to have such a mature, gifted child actor as Chandler... I can't call him a child actor anymore; he's seen too much. You know what I mean? What he's done and what he's created in the last season..."

"I think he's just growing up onscreen," Lincoln says. "I love working with him. I love working with everybody, but there's an extraordinary attraction to playing the scenes with Chandler, also being a father myself. That informed a lot of those scenes, and the thing I identified as well is that perhaps Carl is far more adaptable to this world than Rick. That's an interesting take."

"Most of Rick's life was spent in the old world, and maybe his anchors don't necessarily have the same impact in this world. Maybe the child is adapting far better and quicker than the father, and I think that's an interesting struggle. There's an expression: You should keep your father bigger than you. That's a mantra for life. I'm not sure that anybody does it, but I think it's a very useful thing to bear in mind, and I don't know if that's this relationship. I'm really interested as to how that will affect not only the boy and father's relationship, but also everybody else in the group."

NO ONE IS SAFE

Truth be told, one of the elements of *The Walking Dead* that keeps it exciting, that keeps it unpredictable, is the fact that the producers



"I love working with Chandler Riggs. Being a father myself, there's an extraordinary attraction to playing scenes with him."

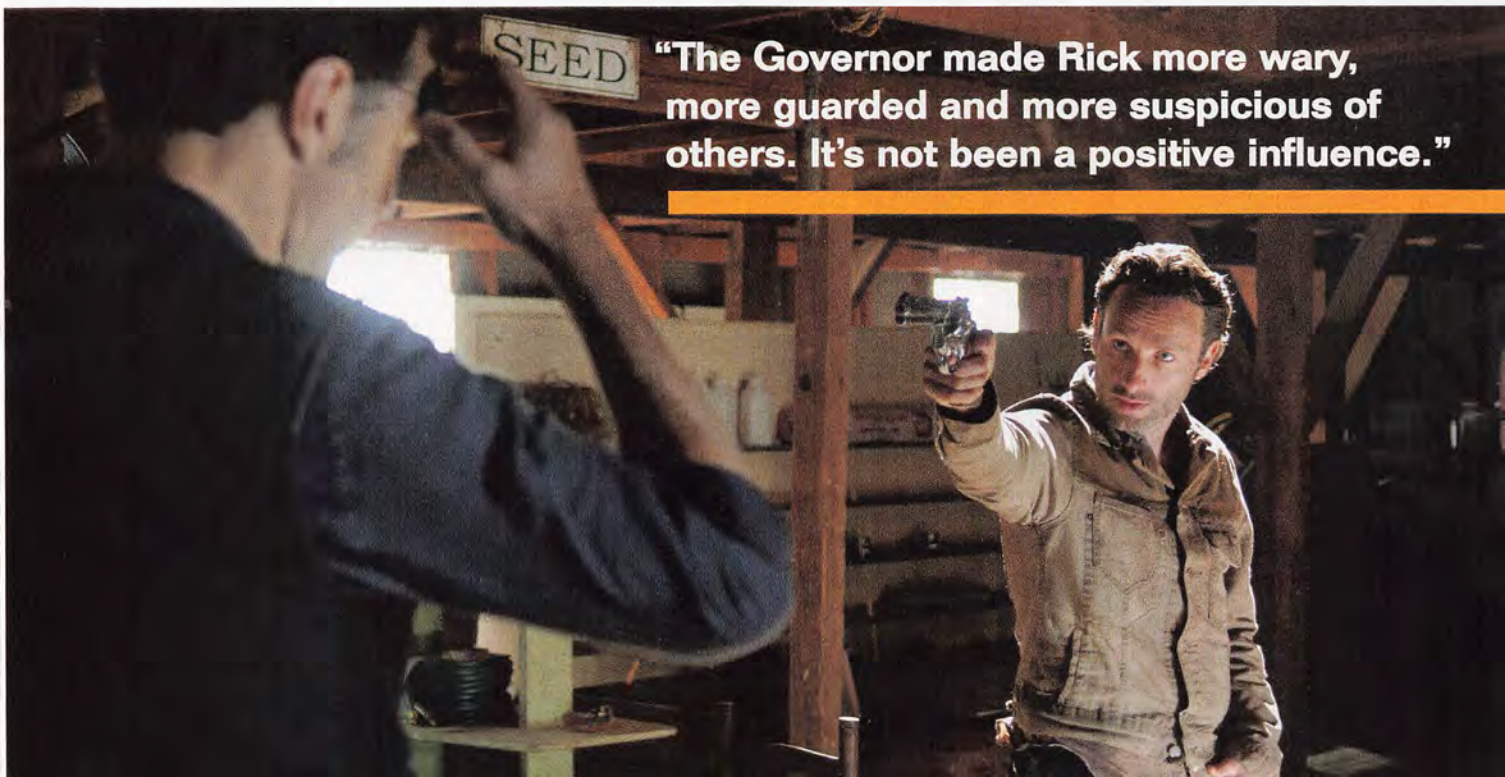
and writers, led by Kirkman himself, often stray far away from the pages of the comic books. Some characters that survived in the comics have perished on the show, most notably Andrea (played by Laurie Holden). Other favorites that have died in the comics lived on in the show, such as Carol (Melissa McBride). This adds an extra dynamic to the TV series: no one is safe, possibly not even Andrew Lincoln.

"That's a very real concern," the actor admits. "Of course, you worry, but it's one of the most compelling factors in the show and certainly in the comic book. The comic created that formula, and I think the writers have been using the comics as a storyboard or a template for the show, but then subverting it. The viewers can't know."

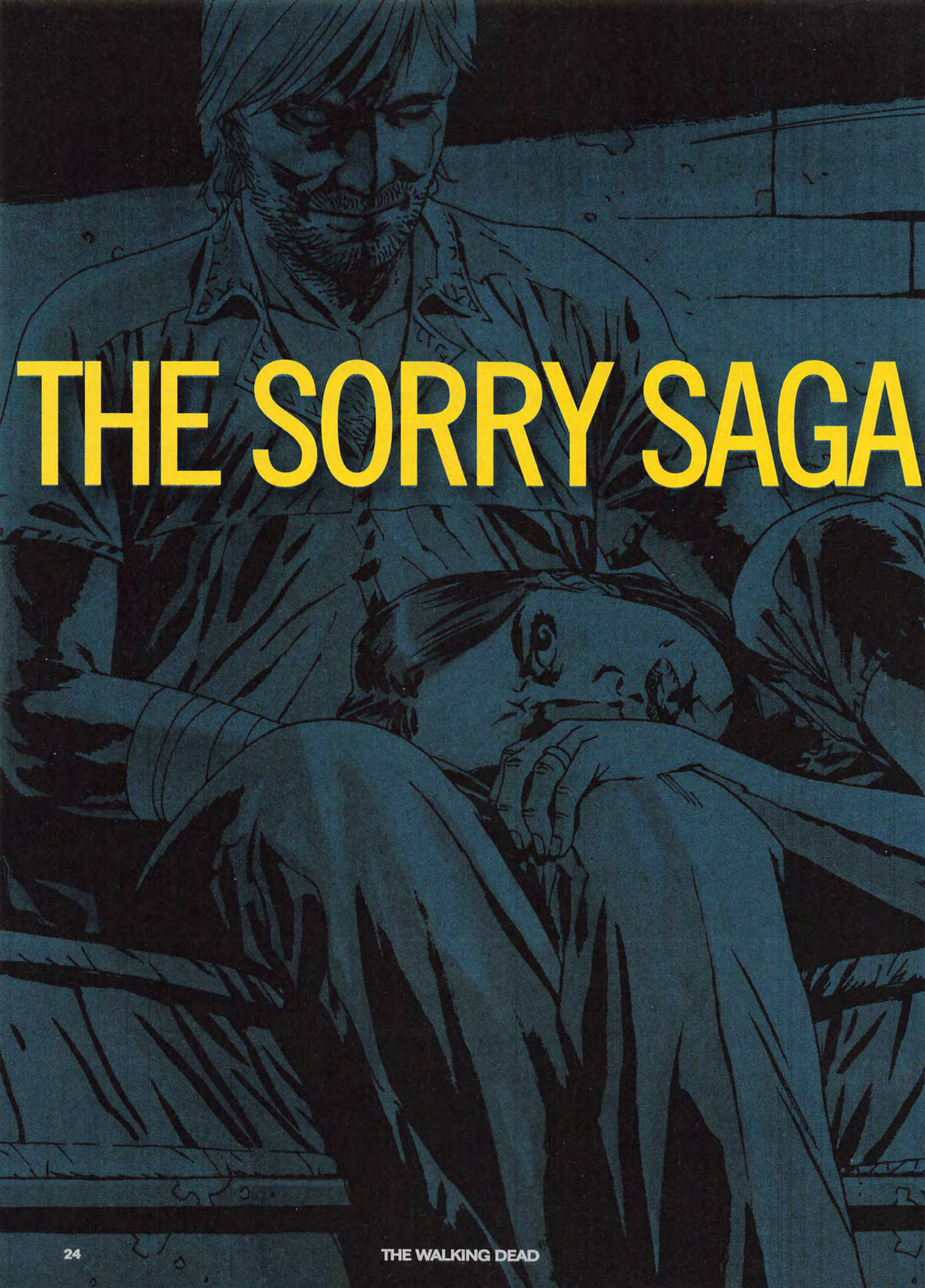
"It wouldn't be as fun if they knew that so-and-so was going to die at this point," he notes. "So they can use

that to their advantage as well, as in the case of Lori dying. It was a particularly shocking moment on the show. People knew Lori was going to die. Sarah knew that she was going to die. But not in that way or at that time."

"I think these things should be elastic," Lincoln concludes. "For it to work effectively, we have to keep throwing curveballs. Obviously, I wouldn't like a curveball that says, 'Rick dies in episode one, season four,' but if that is their decision, I've got to honor that. As I said at the beginning of this interview, you've got to honor the story. We've got to tell this story to the best of our ability and honor it in the manner that we've always told it, with all the actors that have been involved in it and all the actors to come who will become involved in it. We just have to honor the story, for the fans." ♦



"The Governor made Rick more wary, more guarded and more suspicious of others. It's not been a positive influence."



THE SORRY SAGA

WHAT
ARE YOU
THINKING
ABOUT?

WHAT?

WE WERE
TALKING ABOUT
ATLANTA--WHEN
I FIRST SHOWED
UP AT THE
CAMP. THEN
YOU ZONED
OUT.

WHAT
ARE YOU
THINKING
ABOUT?

OF LORI GRIMES

When it comes to shocking moments in *The Walking Dead* mythos, the death of Lori Grimes (in both the comic and AMC's TV series) would surely top most fans' list. Her demise left a big space in the lives of those around her: while her husband Rick is most certainly the leader of the Atlanta survivors, Lori was their heart, as *TWDM* discovers in this review of her life post-apocalypse. **WORDS:** Dan Auty

"RICK AND I
ARE THE MOST
COMPATIBLE
PEOPLE ON EARTH.
WE ARE PERFECT
FOR EACH OTHER."

VOLUME ONE:
DAYS GONE BY

It's fair to say that no character in *The Walking Dead* has had it easy. Simply surviving in this harsh, dangerous world is a struggle in itself, and many have had to endure previously unimaginable hardship in order to stay alive. But few of Robert Kirkman's creations have had quite as miserable a time as Lori Grimes. Her position as Rick's wife has frequently put her in a difficult position as regards both her husband and the others in the group. But while her previous role as a suburban housewife may have provided few practical skills with which to deal with a world overrun by zombies, there is one job to which she is completely and utterly dedicated – keeping her family alive.

Lori's introduction in both the comic and on the TV show is much the same. From the very start, she is thrown into a difficult situation from which there would clearly be no happy way out. Believing Rick is lying dead in hospital, Lori heads to Atlanta with their son Carl and

only a few issues, but the building tension between the three is no less pronounced. Lori's expression as she stands, rain-soaked at the end of issue three, telling Shane that it was a mistake, says it all and establishes the mix of emotions that is to mark her throughout the rest of her time in the comic. Namely, pain, pity and regret. By the time Shane lies dead in the ground, a steely defiance has descended upon her. "You son of a bitch," she snarls, spitting on his grave.

"THIS NEW BABY WILL NEVER KNOW WHAT THE WORLD WAS LIKE, HELL... CARL WON'T REALLY REMEMBER MUCH OF IT HIMSELF BEFORE TOO LONG." VOLUME TWO: MILES BEHIND US

In the TV show, the effect of Lori's liaison with Shane is more slowly played out, and indeed more insidious. Over the course of the first two seasons, the guilt weighs heavily upon her – even when she confesses all to Rick in season two's 'Triggerfinger,' it does little to stem the deterioration of their relationship.

Lori comes to realize how little she actually knows about many of those closest to her. "You're not a killer," she tells



Rick's best friend and police colleague Shane Walsh, where a group slowly forms among the survivors there. Lonely and overcome with grief, Lori begins a relationship with Shane, who settles very comfortably into his role as both her lover and father figure to Carl.

Of course, Rick's sudden arrival at their woodland camp throws the situation into chaos: Lori's joy at her husband's survival is matched by the guilt she feels about her dalliance with Shane.

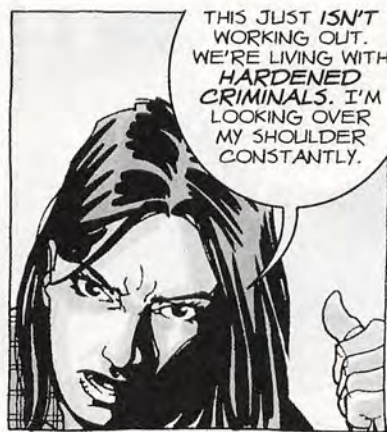
OUT, DAMNED SPOT! OUT, I SAY!

It was through her relationships with Shane and Rick that we first get to know Lori. In the comic book, Shane is around for

Rick early on in season three, but she knows she is wrong. Rick has stepped up to that role very well. The killing of Shane – not to mention the involvement of her son in this act – in issue six (comic) and 'Better Angels' (TV, season two) and his uncompromising leadership of the group may all be in the service of keeping them alive, but it removes any last hope that the man she married might return.

MOM'S THE WORD

Much of the reason, especially in the show, that Lori's relationship with those around her suffers is that she puts every bit of herself



PUTTING THE 'SELF' IN SELFLESS

It would be a mistake, however, to think purely of Lori as a conflicted wife and struggling mother. In the early issues of the comic, she proves herself to be a valuable, self-sufficient member of the group, inspiring a sense of purpose among her female compatriots. When some in the group – Donna in particular – question why the women are expected to clean clothes while the men kill zombies and gather

"WHAT IS IT ABOUT OUR SITUATION THAT MAKES YOU ASSUME THE BEST IN PEOPLE?"
VOLUME THREE: SAFETY BEHIND BARS



into her responsibilities as a mother. The speed at which boys grow is bewildering at the best of times, but when they are learning to survive in a zombie-infested wasteland, a once-loving relationship becomes badly strained. One result of Carl shooting Shane to protect his dad (killing him outright in the comic and as a zombie in the show) is that it brings him closer to Rick; almost inevitably his strong, authoritative father becomes a far more powerful role model than his mother.

Carl is desperate to step up and prove himself a 'man,' whether it's searching for lost Sophia in the woods around Hershel's farm or clearing the prison of walkers; this regularly puts him at odds with Lori who wants to protect him both physically and psychologically. Lori is forced to question her abilities as a parent; "I'm not winning any mother of the year awards," she tells Rick in the show – his assurances otherwise do little to change her opinion. Only at the very end does she reassert herself as Carl's devoted guardian.

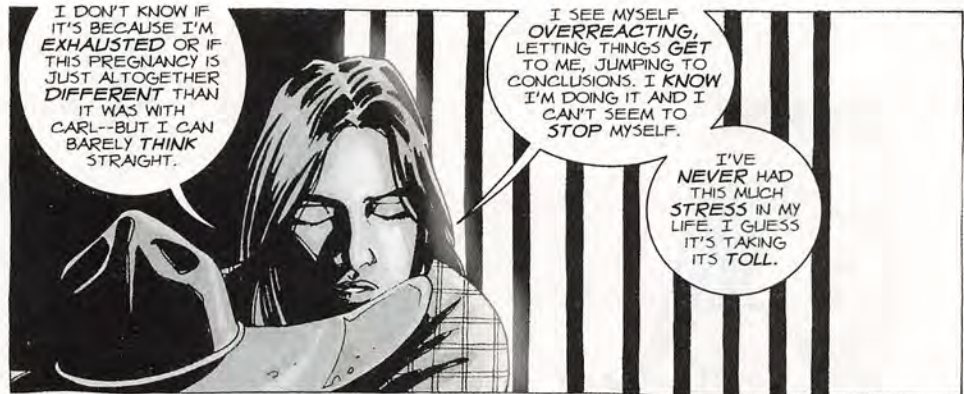
supplies, Lori quickly grasps the reality of the situation: "I can't shoot a gun, and I've never even tried. And I wouldn't trust any of those guys to wash my clothes. This isn't about women's rights."

Throughout the course of nearly 50 issues and 23 episodes, Lori remains one of the least selfish members of the group, cutting through the bullshit and ego that sometimes leads others to make rash decisions. She was the only one to raise any objection to letting the prisoners live among them when the group first reached the prison in the comic, while on the TV show had her warnings to Rick about Shane been heeded earlier then much trouble might have been avoided. "Shane thinks I'm his... and he thinks you can't protect us. He's dangerous and he won't stop," she cautions Rick towards the end of season two.

A FRIEND IN NEED...

Inevitably, however, Lori's empathetic nature also leads her to attract the attention of some of the group's

neediest members. In the comic, her close friendship with Carol becomes strained as the other woman starts to behave in an increasingly erratic manner after the group arrives at the prison. But with the others uninterested in the situation and with Carol's bizarre 'marriage' proposal as the final straw, Lori takes the unusual step of shutting her out. Carol's subsequent suicide



"WE'VE GOT A CHANCE TO CHANGE THINGS, RICK. WE'VE GOT A CHANCE TO BREAK THE CYCLE. 'NO KILLING' MEANS NO KILLING." **VOLUME THREE: SAFETY BEHIND BARS**

weighs heavily on her and she takes on the additional responsibility of becoming Sophia's guardian.

In both mediums, Lori falls pregnant with a child that may or may not be Rick's. In the comic, it is her husband she tells first; on the show, Glenn discovers the truth when Lori sends him to pick up a pregnancy test while making a run to a nearby pharmacy.

But in both cases, Lori has no choice but to continue as normal. In the show, she considers inducing a miscarriage but throws the pills up almost straight away; in the comic it is never even discussed.

The big difference between the two mediums is that in the show Shane is still alive when Rick learns about the pregnancy; if there's any one event that drives the final wedge between these former friends, it is when Shane realizes that Lori will never allow him to have anything to do with the child. "Even if it's yours, it's not gonna be yours," she tells him. "And there's nothing you can do to change that."

THIS IS THE END

Lori does get to experience being a mother for a second time in the comic; for a few issues, Judith's arrival and the apparent safety of



the prison bring a new purpose into Lori's life. She and Rick are brought closer together, while Carl loves having a little sister. But all this comes to a horrifying end in issue 48, when both Lori and Judith are shot dead during The Governor's final assault on the prison. This is one of, if not the most shocking moments in the whole series – provocative in both the graphic depiction of their death and in the sudden way in which it arrives.

On TV, Lori's demise in 'Killer Within' in season three is no less powerful, but perhaps a little more expected. A sense of finality hangs over her during her final few episodes, as if she is trying to



"IT'S NOT THAT I CARE LESS ABOUT RICK, IT'S NOT THAT AT ALL. IT'S JUST HE ALWAYS COMES BACK. AT THIS POINT, I'D BE MORE SURPRISED IF HE DIDN'T RETURN." **VOLUME SIX: THIS SORROWFUL LIFE**



reconcile with both Rick and Carl before her end. In the event, she dies while giving birth, with Maggie forced to perform an emergency C-section in a squalid prison cell.

In perhaps the show's most moving scene to date, Lori bids a heart-rending farewell to Carl, before her son puts a bullet in her



head. Although in general the comic book plunges into darker places than the TV show, in many ways Lori's time onscreen was harder – her death more protracted, without the joy of ever holding her baby or knowing that her husband still loved her.

IT'S A SAD, SAD, SAD, SAD WORLD

Rick and Carl's reactions to Lori's death are very different between comic and show, largely due to their respective circumstances.

On the page, Lori is killed as what remains of the group flee the prison. Her husband and son have little time to grieve before they are back out on the road, fighting to survive.

In the show, the group are still together and so are able to offer support in the wake of Lori's death. For Rick, the regret he feels at losing Lori while still on bad terms manifests itself as a series of hallucinations. He ends up saying his true goodbye to a disembodied voice on the end of a long-dead telephone, although it isn't until the season finale when he finally lets her go. Carl continues to grow up very quickly, with a haunted determination – there is the sense that he has seen so much death in his few years on the planet that while his mother's passing pains him, in the end she is just another dead loved one in a long line of dead loved ones.

It would be a mistake to see Lori as a passive character, and even though her death was important narratively, both mediums seems strangely empty without her. Her life was not a happy one, but her influence on two of the series' most important male characters was profound, and provided much of the heart that makes *The Walking Dead* so powerful. •

PRISON BREAKS LORI

A woman with long, dark, wavy hair is shown from the chest up. She is looking slightly to her right with a serious expression. She is wearing a dark, possibly plaid, shirt over a white top. A necklace with a heart-shaped pendant is visible around her neck. The background is dark and textured.

"THIS IS A STORY
ABOUT A GROUP
OF PEOPLE WHO
ARE TRYING
NOT TO TURN
INTO MONSTERS,
AND THAT'S A
TOUCHSTONE
FOR EVERYONE."



PHOTOS: Gene Page/AMC, Frank Ockenfels/AMC

In AMC's TV adaptation of *The Walking Dead*, Lori Grimes was perfectly depicted by Sarah Wayne Callies, who genre fans may previously remember as *Prison Break* regular Dr. Sara Tancredi. It seems almost fitting then that in *The Walking Dead*, Lori's final hours should be spent in a prison. *TWDM* finds out what Callies thought about the character and her complicated life through three seasons of the zombie apocalypse.

INTERVIEW: Tara Bennett

No doubt about it, the television depiction of Lori Grimes' character over three seasons is arguably one of the most complicated and polarizing of any of the show's core cast. Some found Lori's sad arc to be pure lamentable Greek tragedy, while others found her to be more Shakespearian (a Lady Macbeth type – forsooth!) because of her emotional manipulations regarding both her husband, Rick, and former lover, Shane.

However, neither comparison sits well with Sarah Wayne Callies, the actress who played Lori Grimes from day one all the way through to Rick's last ethereal vision of his lost wife. A fierce defender of Lori, flaws and all, Callies tells *TWDM* that she always found her character rooted more in Arthurian legend.

"These relationships feel like Camelot," Callies says of her personal interpretation of the Lori, Rick and Shane triangle in the AMC series. "You take these three people and you'd be hard pressed to figure out if there were any two of them that loved each other more than the other pairs. These people care so deeply for each other that they really destroy each other, and that's what eventually happens."

Instead of a fickle temptress that comes between the two men, Callies says there was so much more depth to their complex story.

"I think part of what's great about this story existing in a zombie apocalypse is that Shane and Lori might live the rest of their lives together with no thought of being anything but friends. But then the world ends and there becomes a desperate need to affirm a sense of familiarity and humanity, and that turns something that could be soap opera-esque, a tawdry storyline, into something that makes a lot of contextual sense between two honest people trying to survive... And then there's the fallout."

Callies agrees that the implosion of that triangle had perhaps the deepest emotional repercussions of any story in the first two seasons, not only affecting their three characters, but everyone in their survivor circle.

"Personally, I see it like a bomb went off in Rick and Lori's marriage in the last five minutes of [season two]. It became more about two people who became so deeply entrenched in their own self-hatred that they couldn't trust one another. They are kind of the mom and dad of this group of people, so the

rift between the two of them had pretty major implications for everyone else."

Ultimately, their marriage was unsalvageable and as season three began, Callies says it made sense that the focus of the group, and Rick, had to move outside of their sad personal failures. "The third season is about these people having been on the run long enough and the world has fallen apart for long enough that our resources are running scarce. The biggest [issue] before was the walkers, now it's who gets the food, who gets the ammunition, the water... So it's about those decisions among the living. Who deserves to survive and who deserves to be cast out?"

Sadly, Lori is metaphorically cast out via her selfless sacrifice for her newborn daughter, Judy, yet Callies says in the end her character achieved what the show has always been about.

"This is a story about a group of people who are trying not to turn into monsters, right?" she asks. "And that is a touchstone for everyone... That this remains a story about human beings trying desperately to survive against odds that will claim almost everybody's life. This isn't a successful survivor story; this is an impassioned survivor story." •



GREENER PASTURES

After a dramatic start to her life in AMC's *The Walking Dead*, which saw her staring into the abyss of despair on the brink of committing suicide, Beth Greene has moved away from the shy, lonely girl we first met in season two. Emily Kinney has imbued the awkward teen with such warmth and humanity in the third season (turning her into a true progeny of father Hershel) that the actress (and singer-songwriter) has been signed up as a series regular for season four. *TWDM* caught up with Kinney after the season three finale had aired.

INTERVIEW: Bryan Cairns

INTERVIEW EMILY KINNEY



Life and death are never simple on AMC's *The Walking Dead*. With a zombie apocalypse sweeping across the globe, humanity has been forced to adjust its morals, re-examine its priorities and make difficult decisions. Everyone has their own coping mechanisms and means of survival, too. Twisted individuals rise to power. Brothers oppose brothers. Friends kill friends. Then there's Beth Greene, a 17-year-old who could not handle the unspeakable horrors she witnessed and decided death was her only release. All that pain and anguish proved to be gold for actress Emily Kinney, who had barely been tipped about the emotional ride she was about to board.

"When I first signed on, the character's description changed a bit from the first episode as far as what was explained to me," recalls Kinney. "They did let me know that there was going to be stuff with her mom and Beth was going to get really sad and depressed. I just assumed there was going to be some sort of suicide pact with her and Jimmy (James Allen McCune). And, of course, I actually auditioned with different sides (*scripts used in an audition - ed*) than what was ever in the show. They tried to keep everything very secret. I really wasn't given too much information as far as what the arc was going to

"The singing was intimidating just because the audience is so big. There may be more pressure, but I had a lot of fun doing it and I love singing."



be. I knew there was going to be a suicide attempt, but I didn't know if it would end in me becoming a zombie or dying."

Introduced in the season two episode, 'Bloodletting,' a shy Beth lived with her family on their father Hershel's (Scott Wilson) farm, seemingly sheltered from the undead roaming the lands. Raised in rural Nebraska herself, Kinney immediately related to Beth's small-town charm and lifestyle.

"I had a lot of friends who lived on farms," says Kinney. "You'd have to drive country roads to get to their house. I was definitely familiar with that setting and environment and being very religious and close to your family in a certain way. Even the responsibilities on the farm, the chores... a lot of my friends had those. Even though the setting was the South rather than the Midwest, I was familiar with this farm life, which is very homey to me."

DARK DAYS

Beth's safe haven quickly went to hell once Rick (Andrew Lincoln) and company entered the picture. Not only did they bring their own personal baggage, but they quickly discovered the Greenes were locking up zombies in the barn. Outraged and disgusted, Shane Walsh (Jon Bernthal) unleashed the walkers, pushing the gang to eliminate them,

"Beth was quiet and reserved. Instead of trying to integrate, she retracted and wanted out."

including Beth's zombified mother and stepbrother. The unbearable sight pushed a fragile Beth even further over the edge and onto the brink of suicide.

"In some ways, Beth was quiet and more isolated and didn't express all the feelings she had," offers Kinney. "When the group first meets everyone on the farm, Maggie (Lauren Cohan) finds a friend in Glenn (Steven Yeun). Beth has Jimmy, but we don't learn a lot about their relationship. I assumed that as teenagers, it wasn't that deep. I think Beth felt very alone when she lost her mother. All of those feelings she was experiencing she didn't tell anyone. She was feeling more alone and upset, like she didn't belong in the world. When anyone feels they don't belong, like they don't have a purpose, plus they are going through all of this trauma and not knowing how to deal with it... her way of dealing was, 'I'll just get out.'"

"It makes sense in my mind that she was quiet

OPPOSITE PAGE, TOP: Beth struggled to cope with the annihilation of her family in 'Nebraska.' **MIDDLE:** By the start of season three, she's a little more comfortable in her own skin and with the company she's keeping. 'Seed.' **BOTTOM:** Not many of these guys left — four by our count. 'Nebraska.'

WHO THE HELL IS...?

NAME: Emily Kinney

THE WALKING DEAD CHARACTER:

Beth Greene

DATE OF BIRTH:

September 13, 1985

PLACE OF BIRTH: Wayne, Nebraska

BIOGRAPHY: Having grown up in a small farming town in Nebraska — which Kinney says had only around a thousand inhabitants — and attending Nebraska Wesleyan University, Kinney moved to New York to pursue her acting career, where she still lives when not filming *The Walking Dead*.

TIDBIT: Kinney released an EP in 2011 called *Blue Toothbrush*.

(Source: IMDb)





THIS PAGE, LEFT: Finding a new home in 'Seed.' BOTTOM: Yeah, it's all smiles now, but you just wait, 'Killer Within.' OPPOSITE PAGE, TOP: Axel's (Lew Temple) short-lived advances on teenager Beth were more than a little discouraged by Carol (Melissa McBride), 'Home.' RIGHT: First her mother, then her father's leg. It's a cruel, cruel world, 'Sick.' OVER THE PAGE: Is it just us, or does Hershel (Scott Wilson) look awesome with a beard? Sported here in 'Home.'

"It helps that the zombies are so scary. When something that looks like a zombie claws at your face, your natural reaction comes through."

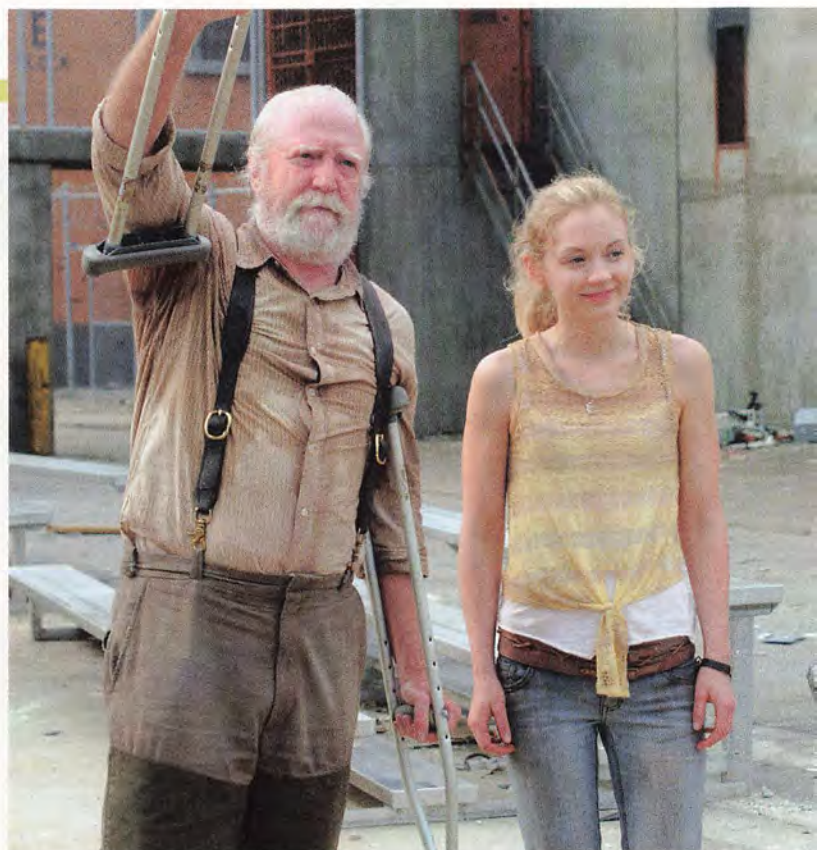
and reserved and didn't necessarily latch on to this new group," continues Kinney. "Instead, they were like foreign invaders in the second season. They were this foreign group that shot her mom and messed up their whole system of dealing with this new world. Instead of trying to integrate, she retracted and wanted out."

She continues: "Maggie saying she wasn't going to go along with Beth definitely helped pull her out of the depression. Beth realized she didn't want to hurt her father. She didn't want to leave her sister. When Beth was about to kill herself, people were banging on the door. Just knowing people are fighting for you and care about you... You see Lori (Sarah Wayne Callies) and Andrea (Laurie Holden) come in and talk to her. That follows through in season three where she starts to feel she does belong to this new group."

LOST AND FOUND

Their darkest days still weren't immediately behind them, though. In 'Beside the Dying Fire,' a horde of zombies descended upon the farm. Overwhelmed and unprepared, everyone scattered for safety. Unfortunately, in the middle of fleeing, Patricia (Jane McNeill) was ripped from Beth and slaughtered. Apparently, this gut-wrenching scene was as chaotic to shoot as it was to watch.

"It had actually been raining, so it was really muddy," explains Kinney. "I wiped out a couple of times filming that scene because we were running so fast from the house to the truck. They had to film it several times because there were a lot of blood elements. We did close-up shots and the zombie bites and all of it had to





“I thought season three was exciting and sad. I hated to lose cast members, which is always hard. But we got some new ones that were super-cool.”

look authentic. It was also emotional because we were losing a cast member.”

Such turning points have required Kinney to become hysterical on cue. It isn't the only time Beth has become frantic or distraught, and it probably won't be the last, so Kinney has learned to stay in the moment and allow the circumstances to dictate her response.

“It helps that the zombies are so scary looking,” says Kinney with a laugh. “The trick in acting is pretending you're in this crazy world and really going for it. Some days it's harder than others



THE SKINNY ON KINNEY

A SELECTIVE FILMOGRAPHY OF EMILY KINNEY...

Concussion (2013)
Law & Order: Special Victims Unit (one episode) (2012)
The Big C (three episodes) (2011)
The Good Wife (one episode) (2010)
It's Complicated (2009)
The Unusuals (one episode) (2009)
Law & Order: Criminal Intent (one episode) (2008)
The Gamekillers (one episode) (2007)

Emily Kinney on IMDb: www.imdb.com/name/nm2782162

to dive into believing that. It also helps a lot when you have so many great people into it. All the crew and the actors around you are into the world we are trying to portray. Once we mapped out what's going to happen, when something that looks like a zombie is clawing at your face, your natural reaction comes through.

PIPE MUSIC

“I did practice my scream,” she adds. “Sometimes I want to be totally open to whatever is going to happen. You don't know for sure what it's going to be like on that day. I do remember my voice getting tired, especially when you are filming the same scene all day.”

Those pipes were put to good use again in the season three premiere, ‘Seed.’ After being on the road and on the run for so long, Beth and her fellow survivors settled down in a

“Beth is a caretaker. Physically she isn't as strong as the others. She's one of the youngest ones and doesn't have as much experience as Rick.”



fortified prison. Later that night, while sitting around a campfire with everyone, Hershel requested Beth sing 'The Parting Glass.' Despite some initial jitters, Beth, assisted by Maggie, complied. The soothing music captivated the ears and hearts of her family and friends, not to mention the fans.

"I remember getting an email from Glen Mazzara," explains Kinney. "It was his idea. They knew that I sing. Producer Evan Reilly had gone to a show of mine in New York and they knew I was a songwriter as well. So, it was the producer's idea to have me and Maggie sing. It was a really cool moment. I had been in a recording studio before, but usually it was with my own songs and with friends to record them. In some ways, it was intimidating just because the audience for the song is much bigger. My own songs are just me and my friends and more for myself. This time, you're recording for *The Walking Dead* audience. There may be a little more pressure, but I had a lot of fun doing it and I love singing."

BABY TALK

Beth's certainly come a long way since the farm. She's more focused, confident, and calmer. But if Rick is the leader and Daryl Dixon (Norman Reedus) the muscle, where does Beth fit into this tight-knit group?

"Beth is a caretaker and physically, she knows she is not as strong as the others," offers Kinney. "She's one of the youngest ones and doesn't have as much experience as Rick or some of the older characters. She sees herself as, 'Oh, I can help with the baby. I can talk to Carl (Chandler Riggs) or my sister if I'm upset.' As for being a surrogate mother, she sees Carl as more of a buddy. I do think she has developed a bond with the baby.

"And I love doing the scenes with the baby," she continues. "It makes everything feel real. We have this other baby, 'fake baby,' that looks a lot like a baby but weighs more than a real one.

"In the beginning, Beth didn't express all of her feelings. And I think she felt very alone when she lost her mother."

Between takes, everyone is really mean to 'fake baby.' They poke at its face.

"However, when we're doing a scene with the real baby and it starts crying, it brings this beautiful amount of carefulness to proceedings. The baby isn't pretending. It's just living in the world it's in. I'm sure it makes it a little more difficult to shoot, because you're trying to make sure they don't move around a lot or cry at the wrong time, but the babies they've cast have been awesome."

THE LONG ROAD AHEAD

Absolutely no one should be shocked that *The Walking Dead* was picked up for a fourth season. The recent finale pulled in the series' highest ratings to date and continues to amass a dedicated and rabid fan base.

"I thought this last season was exciting and sad," reflects Kinney. "I hated to lose cast members, which is always hard. But we got new cast members that were super-cool. It's great to see how much the numbers have increased too. It shows the audience is still growing and hasn't peaked yet. It's cool that so many people get to see something you are working on. And next season is going to be awesome, too."

In other good news, it was announced Kinney has been promoted to a series regular, alongside Chad Coleman (Tyreese) and Sonequa Martin-Green (Sasha). Production resumed in May and until then, Kinney admits to being in the dark over what's in store for Beth. But, that doesn't keep her from wishing and wondering about the future.

"Hopefully, we will get to see Beth dealing with things and see her perspective more. Whether that is through confiding in someone or developing more of a relationship with a character... Who knows?" Kinney concludes. "I have no idea. But whatever happens, it should be interesting." •

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- The game is based on 6 nimmt!, designed by Wolfgang Kramer, the winner of numerous accolades including the Spiel des Jahres, a prestigious, German board and card game award.

Number of Players:

2-6 (Hero Mode) / 3-10 (Survival Mode)

Ages:

15 & Up

Playing Time:

10-30 minutes

Game Contents:

- 104 Walker Cards
- 6 Hero Cards
- Rulebook



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WALKING DEAD AFTERMATH

TWDM'S SEASON THREE REVIEW

So there you have it – season three finished. What did you think of it? While you make up your own minds (and don't forget to vote in our reader poll), here are the interim thoughts of the *TWDM* team...

WORDS: Dan Auty, Stuart Barr, Tara Bennett, Sam Faulkner & Toby Weidmann

READER VOTE

We want to know what you thought about season three now that it's all over. We will print the results in our next issue, due out in August. So here are the categories, and don't forget to tell us the reasons why you have voted for your selection:

- Favorite episode
- Favorite character/actor
- Favorite moment
- Best gore-gasm moment
- Biggest surprise/shock of the season

Simply email your picks to walkingdeadmail@titanemail.com with 'Reader Poll' in the subject line, or write to us at: *The Walking Dead Magazine*, 2819 Rosehall Lane, Aurora, IL 60503, USA; and for UK readers: *The Walking Dead Magazine*, 144 Southwark Street, London SE1 0UP, UK



SPOILER ALERT: THIS FEATURE INCLUDES POTENTIAL TV SPOILERS

"THIS WILL BE A GOOD PLACE TO HAVE THE BABY. SAFE." A PROPHETIC BETH TO LORI, 'SEED'

THE OVERVIEW

We are now three whole seasons into *The Walking Dead's* hugely popular TV run, and what a season the last one has been. Upping the ante in terms of both drama and violent zombie action, the season finale has us craving more from AMC's intense adaptation when it returns for season four later this year. With plenty of meaty storylines for the existing cast and some very welcome additions to the roster (hello Tyreese), this was a great season of television that showed off what an accomplished job has been made of bringing Robert Kirkman's comic book to life.

Suspenseful, dark and at times brutal, *The Walking Dead's* third season has successfully addressed the small concerns that surrounded the second, and has us eagerly awaiting news on the next installment. The TV version of *The Walking Dead* seems to be very much its own story, leaving us with just the right balance of comic fan service without being too predictable. One thing is for sure, after the events of the last few episodes, no one is safe. **SF/TW**

THE SETTINGS

Relocating much of the action to the prison brought a more intense setting than Hershel's farm in season two, and the contrast with Woodbury facilitated the central conflict for season three as the two tribes went to war. Rick's sweeping character arc reached a high point in this season, as Andrew Lincoln's battle-weary cop became a far more engaging, if rather less sympathetic, protagonist as he struggled with the pressures of leadership.

The prison was an effective hub for the human drama to take place in, being a relatively safe haven for the survivors, but the ever-present threat of walkers in the lost sections of the building kept a claustrophobic edge that was at times missing from season two.

The seemingly idyllic location of The Governor's Woodbury retained a sinister edge when put next to the more clearly threatening prison, with the contrast perhaps best illustrated by a scene that took place outside of both settings – Rick and The Governor's meeting in 'Arrow On The Doorpost.' The two leaders came together in a scene that set up their opposition in a threatening, intense back-and-forth that reminded us that for all the increased undead action this term, this remains a very human kind of horror. **SF**

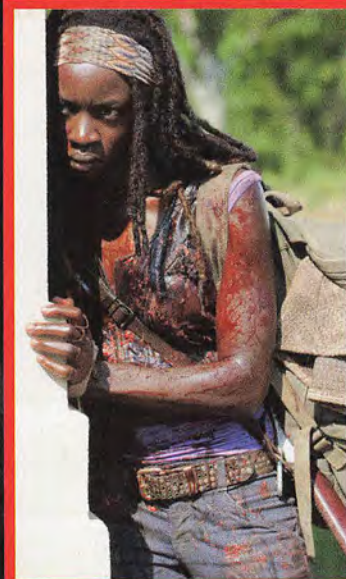


**"WE HAVE NO AFFILIATION WITH WHAT JUST HAPPENED."
AXEL, AFTER TOMAS' DEATH, 'SICK'**

WELCOME MICHONNE

Perhaps the most eagerly awaited addition to the series was fan favorite Michonne, revealed in that spine-tingling moment at the end of season two. In Danai Gurira, the show has found an actress with the physical presence to bring the katana-swinging survivor from the page to the screen. From a poised relationship with Andrea to some spectacular action scenes across the run, it's pleasing to see just how well she has adapted to the show.

There was always a danger of overshooting the character, of her becoming a near-superhuman when taken into the vivid world of the small screen, but Gurira has pitched Michonne with the steely resolve and occasional flash of regret that ensures the character remains grounded in a believable reality. For all that, we needed to be shown enough of what made the comic book character so popular, and Michonne could usually be relied upon to pop up with a 'kill of the week' contender – the doorpost



beheading from 'This Sorrowful Life' stands alongside Daryl's crunching car trunk kill from 'Home' for impact. As much as major plot points with the character were altered, the transition from page to screen has been a success. **SF**



"THIS RAGE IS GONNA GET YOU KILLED." HERSHEL TO RICK, 'HOME'

FAREWELL LORI

Of all the human moments in the series, perhaps the most tender came with the death of Lori. The culmination of an intense chase sequence, the whole scene was brilliantly acted. From Lauren Cohan's portrayal of Maggie's fearful delivery of baby Judith, through to Sarah Wayne Callies and young Chandler Riggs bringing Lori and Carl's tearful farewell, it was an affecting end to a character that the group had been protecting for so long.

This scene also marked a character moment for Carl almost as strong as Rick's dispatching of the zombie Sophia half-way through season two, as he grimly ensured his mother would not return.

Seemingly ignoring, or deliberately misconstruing, his dying mother's final wish that he "always do the right thing," Carl went on to kill a young teenage boy in cold blood in the season's finale, 'Welcome To The Tombs.'



"YOU ARE SMART. YOU ARE STRONG. AND YOU ARE SO BRAVE." LORI'S FAREWELL TO CARL, 'KILLER WITHIN'

The scene when Rick returned to the news of his wife's death was a raw and emotional sequence for Lincoln. Spiraling into an unreliable mental state, we saw the leader finally unravel, before growing in resolve as the situation demanded it. That Rick is now unrecognizable from season two is thanks to the intensity of Lincoln, who always holds the screen whatever state the character is in. Rick's descent into near-madness, then rise back to something approaching principled leader was framed well within the group. And The Governor's increasingly dangerous behavior served to give the character something tangible to go up against.

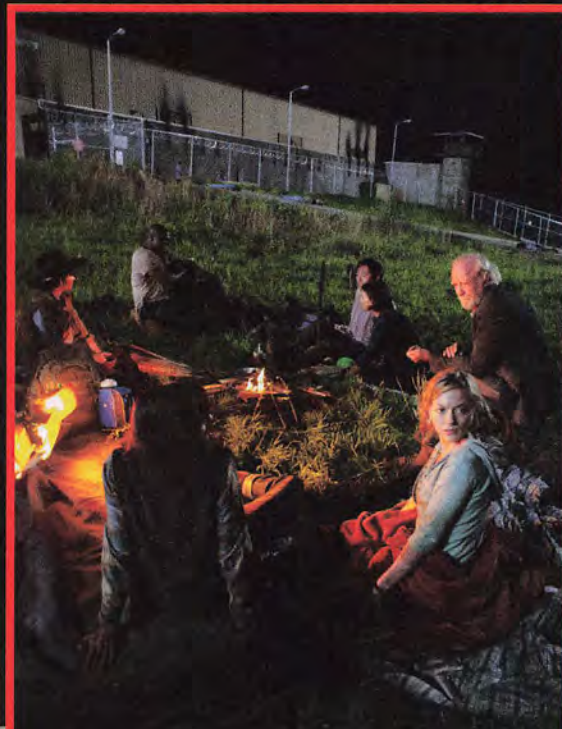
Lori's death was not the only surprise exit this season and we were genuinely taken aback by the deaths of several characters, both minor and major. In some cases, it was expected, but still shocking by the nature of how it happened: namely Tomas (Nick Gomez), T-Dog (IronE Singleton), Axel (Lew Temple), Merle (Michael Rooker) and most notably Andrea (Laurie Holden). **SF**

THE MUSIC

Although the first two seasons of *The Walking Dead* had strong music throughout, in season three the use of both songs and instrumental pieces created a tremendously effective backdrop to the drama. Bear McCreary's score used a wider, more evocative palette than ever before; the eclectic mix of what McCreary describes as "ethnic" instrumentation – dulcimers, banjos, fiddles – was enhanced by the addition of synthesizers, in particular to create the menacing Governor's theme, and more traditional orchestral passages to underscore some of the season's most moving scenes.

Equally effective were two sequences in which Hershel's younger daughter, Beth (Emily Kinney), sings to the survivors, her haunting voice creating a potent sense of melancholy. In the opening episode, 'Seed,' the reluctant chanteuse performs a haunting rendition of the Irish folk song 'The Parting Glass,' accompanied by her sister Maggie (Lauren Cohan). Later on in episode 11, 'I Ain't A Judas,' she sings Tom Waits' ballad 'Hold On,' as the group prepare for war with The Governor.

Finally, there was a varied selection of songs used on the soundtrack: Waits' original version of 'Hold On' also appears, alongside tracks from classic artists like Nick Cave, Motörhead and Lynyrd Skynyrd, as well as from upcoming indie artists such as Fink and Voxhail Broadcast. *The Walking Dead* has always been a show that uses music cleverly, but the variety of sounds in season three was a source of constant surprise. **DA**



"WE'RE GOING TO WAR." THE RICK/GOVERNOR NEGOTIATIONS BREAK DOWN, 'ARROW ON THE DOORPOST'



FEATURE SEASON THREE REVIEW

THE GOVERNOR

One of the standout new characters was The Governor, played with both charm and real menace by Brit actor David Morrissey.

In his first appearance in episode three, 'Walk With Me,' he seemingly came across as a force for good, leading his people with a steely but approachable resolve. Fans of the comic would definitely have been on their guard, and it wasn't until much later, during moments in 'Say The Word,' 'Hounded' and in particular 'Made To Suffer,' that his true nature started to be revealed. Even so, it was only Michonne's killing of his zombie daughter, Penny, that sent him completely off the rails.

Some of the best scenes in this season have featured The



Governor, who has provided a brilliant counterpoint to Rick, most notably in 'Arrow On The Doorpost.'

We're also pleased that The Governor has lived to torment Rick for another day. We still feel he has an important role to play in Rick's fortunes. **TW**

THE JOY OF SEX

The enigmatic relationship between Andrea and The Governor continually threw up twists and turns (as well as a surprising dash of nudity). Given that we never once trusted The Governor, it was a little frustrating to see one of the original group so utterly taken in at first, but as his true motives were gradually revealed to her, we found ourselves willing Andrea to get back to the tough-as-nails survivor we'd gotten to know. Morrissey's threatening turn was rarely better than in their interactions, with a subtle simmering anger beneath the outward charm of the character. Seeing the generally pragmatic Andrea so entirely seduced by the sinister Governor really underpinned the menace that his character represented, and made her eventual, tragic departure all the more impactful in the finale, 'Welcome To The Tombs.' **SF**

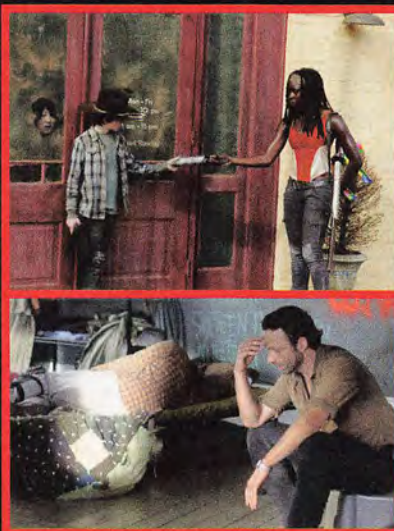


THE BEST EPISODE

Directed by Tricia Brock and written by new showrunner Scott M Gimple, the 12th episode, 'Clear,' gets *TWDM*'s vote for episode of the season.

Seeking weapons, Rick, Carl and Michonne take a road trip. Finding Rick's former police station cleaned out they proceed into town, coming under fire from a lone gunman. It is Morgan (superbly played by Lennie James), last seen in series opener, 'Days Gone By.'

Rick has been falling apart since Lori's death, and reuniting with Morgan shows him where he could be heading. While Rick listens to Morgan's tragic story, Carl risks his life to recover a photograph of Lori. Humans need to



"I JUST WANTED JUDITH TO SEE WHAT HER MOM LOOKED LIKE." CARL FINDS HIS FAMILY PHOTO, 'CLEAR'

tell their stories to reinforce a sense of self, and keepsakes – such as Carl's family photo – remind us of who we were, are and could be.

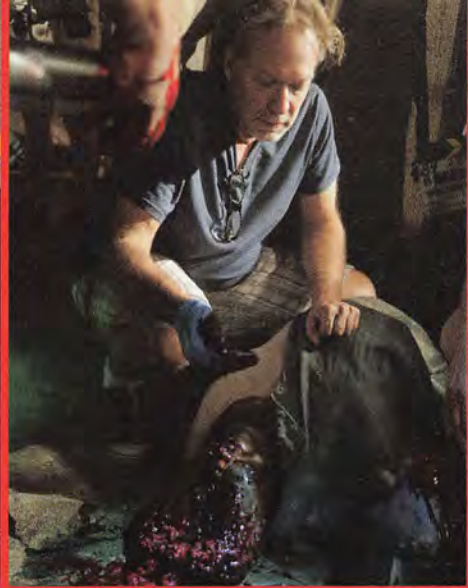
There is a chilling ambiguity that cuts against the hope in this ep. At the beginning, the roadtrippers twice ignore the pleas from a lone traveler for a lift. Upon their return, they find his remains and stop only to collect his backpack. Pragmatic it may be, but also ice cold. Its suggestion is clear: given the choice between the prison and Woodbury, can any of us honestly say we wouldn't choose the latter? **SB**

THE SPECIAL EFFECTS

There's no question that the third season hit the walker-killing sweet spot. In fact, executive producer/special effects make-up designer Greg Nicotero and his KNB Efx Group make-up team dreamed up more than 250 creative kills and a few emotional reveals that took the series to a whole new level.

In terms of volume kills, season three gave us hordes of walkers and gnarly melee fights. There were memorable one-offs, such as the SWAT walkers, and Morgan's booby-trapped walker. And Michonne's katana naturally provided lots of lopped-off heads. For delightfully giddy gore, top kills include the walker head getting squashed in the trunk door, Martinez's baseball bat to the head kill, The Governor making walker mincemeat with his shovel, and Michonne garroting the head off a walker.

We're almost afraid to see how they beat all that in season four. **TB**



"HOW'S ABOUT A BIG HUG FOR YOUR OL' PAL, MERLE?" MERLE TO ANDREA, 'WALK WITH ME'



THE DIXON BOYS

The return of Merle had been eagerly anticipated, and gave his brother Daryl (Norman Reedus) a solid storyline to go alongside the character's subtle growth. The Dixon boys' storyline gave Reedus plenty to get his teeth into alongside Rooker. In the second half of the season, as the two shared a few scenes, we began to get a peek behind the curtain, at the unspoken backstory that formed these two tough characters. Perhaps more of this would have been welcome, but the two actors shared enough chemistry onscreen to make it work.

That their initial reunion was during that intense sequence across the mid-season break meant there was plenty of time for the pair to gradually discover how far Daryl had grown while away from his troubled older brother. That said, the loyalty between the two was a constant factor in the dynamics of the group, and aside from the obvious spiky dialogue and tensions this

threw up within that, it set up their ultimate parting neatly, too.

As Daryl was forced to dispatch the reanimated Merle, it was the most emotional moment that Reedus has been given so far, setting the audience up to see what comes next for the character.

As necessary as it may have been for the plot, *TWDM* has to ask: were we the only ones sorry to see Merle go? **SF**



THE FINALE

Compared with the final episodes of season one and two, 'Welcome To The Tombs' took a slightly different tack, ending on more of an upbeat note, as Rick invited the survivors of Woodbury to join his group in the prison. This humanitarian act also served to lay to rest the ghost of Lori, who had been haunting his waking thoughts since her death in episode four.

Perhaps this moment felt all the more positive because of the previous events of the episode: The Governor finally showed his true colors, mercilessly murdering the Woodbury inhabitants; the surprise death of Andrea; and Carl's shocking execution of a young teen who was surrendering. While these were all surprising moments,

"IN THIS LIFE NOW, YOU KILL OR YOU DIE. OR YOU DIE AND YOU KILL." THE GOVERNOR'S PHILOSOPHY, 'WELCOME TO THE TOMBS'



perhaps the biggest twist of the episode was the reveal that Rick had not fled the prison as, much like The Governor, we'd been led to believe. The episode delivered a real fist-pumping

"Yeah!" moment as the grenade went off in the corridor and Maggie, Glenn, Rick and Daryl revealed themselves to drive out The Governor's makeshift army.

Clearly, there are problems for Rick and the rest of the survivors to overcome, but by the end of the episode a feeling of hope has returned. This time, they have done more than just survive, they've started to live again.

Overall, it has been a remarkable season, packed with poignant drama, high tension and thrilling action.

Bring on season four! **TW •**

THE WALKING DEAD

THE OFFICIAL MAGAZINE

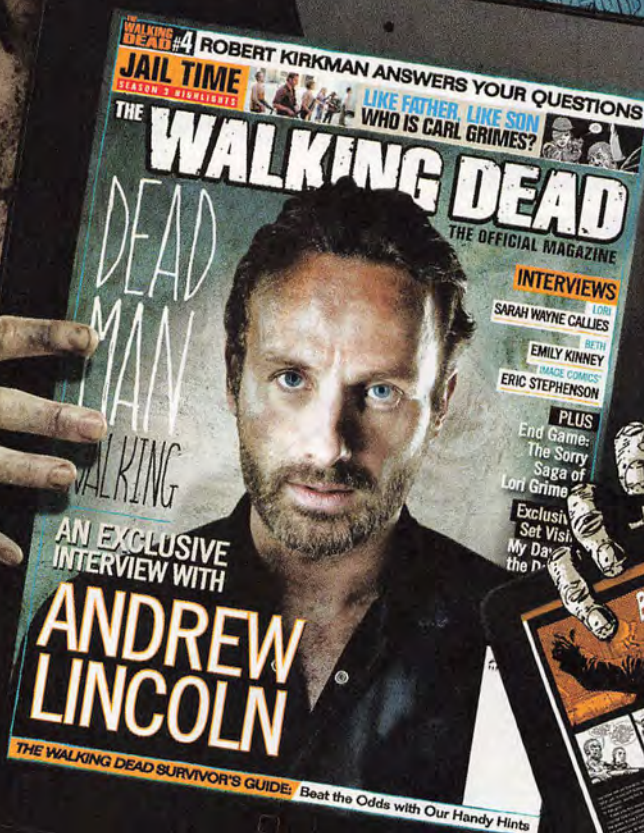
**YOU CAN'T FIGHT
THE DIGITAL URGE!**



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STAYING AL

TWDM bets that the majority of people who read *The Walking Dead* comics and/or watch AMC's TV series have their own survival plan come the zombie apocalypse (don't fret, we do too!). But what essential tips could help prevent you from becoming zombie chow? We've scoured the series to find out the best bits of advice that could save your life.

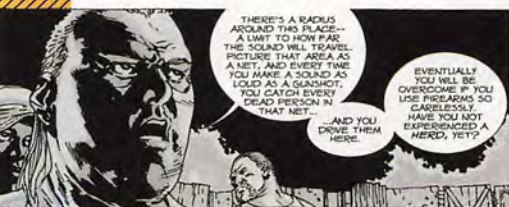
WORDS: Simon Williams

SHUT UP!

As the first living people that Rick encounters after waking from his coma, Morgan Jones and his son Duane were crucial in bringing Rick up to speed on the horrific events of the previous month. But, perhaps more importantly, they also imparted some vital knowledge on how to survive in this new world of the dead – not least, “Shut the eff up!”

Morgan was the first of many characters to stress the importance of keeping quiet, having worked out that the zombies detect their prey by sound, as well as by sight. He also explained that the best (and quietest) way to kill a zombie was to hit them on the head, and notably, during the first visit to the Cynthiana police station, he was quick to stop Rick from wasting ammunition on a zombie that wasn't posing a direct threat.

Later on in the series, science teacher Eugene Porter and soldier Abraham explained how a single gunshot could result in drawing hundreds of zombies to your location, forming a vast herd of the undead.



“WE TRY TO KEEP QUIET... THEY'D COME AFTER US IF THEY KNEW WE WAS HERE.”

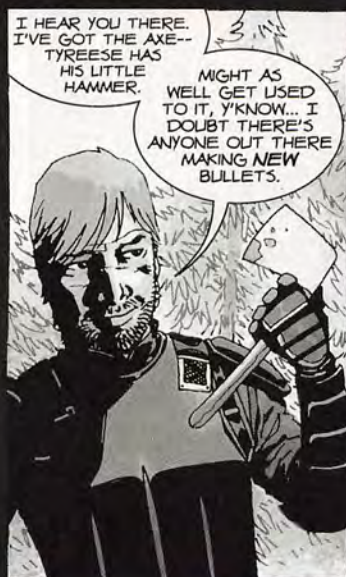
MORGAN



IVE

SPOILER ALERT: THIS
FEATURE INCLUDES
POTENTIAL COMIC
BOOK SPOILERS

**"A GOOD
BLOW TO THE
HEAD WILL
TAKE 'EM OUT."
MORGAN**



**"THIS HAMMER HAS
WORKED JUST FINE
FOR ME SO FAR."
TYREESE**

BLUNT OVER BANG

The zombies have had a bum deal when it comes to head traumas since their time on this Earth thanks to those pesky humans. The first demonstration of the effectiveness of a blunt instrument in *The Walking Dead* world was Morgan's resourceful use of a shovel (a weapon probably chosen out of necessity rather than choice).

Morgan may have been the first to be seen adopting such a weapon, but he's by no means been the last. Morgan's shovel is his signature weapon for dispatching zombies, foreshadowing Rick's axe, Tyreese's hammer, and, most prominently, Michonne's katana sword. We'd make a joke about Michonne clearly liking blunt instruments due to her affairs with both Tyreese and Morgan, but that would be far too obvious and probably unfair, especially as two of these characters are no longer with us (at least in the comic – spoiler!).



SENSE & SENSIBILITY

If there's one single character in the series who has proven time and again that he has the skills to survive a zombie apocalypse it's Glenn. Though not as physically tough as other members of his group, Glenn more than makes up for it with his agility and intelligence. In the early days of the outbreak, it was his bravery and willingness to run into Atlanta for supplies that made him essential to the group's survival.

He unquestionably saved Rick's life at their first meeting in the city, and during the walk back to the Atlanta survivors' camp passed on many pieces of information and advice that would stand Rick in good stead later on: including the zombie infection cycle of 'bite, death, reanimation;' and the importance of always keeping on the move, so the dead can't surround you.

Though he sometimes had a tendency to act rashly, Glenn exhibited a good deal of common sense most of the time. When Rick almost fell while trying to jump between buildings, Glenn wryly pointed out that maybe he should have thrown across his heavy duffel bag first. Soon after, during a supply run back into the city for much-needed weapons and ammunition, he reminded Rick not to grab just anything, pointing out that there's no point carting bullets back to camp if they wouldn't work in the guns they had.

Again his intelligence came into play when he realized that, when looking for gas for the prison generator, it was best to avoid abandoned vehicles and to concentrate on parked cars instead ("I guess nobody would have run out of gas in their parking space now that I think about it...").

"DON'T LET THEM TOUCH YOU. ONE BITE AND IT'S ALL OVER FOR YOU." **GLENN**



"THOSE THINGS ARE SLOW AS HELL, SO YOU SHOULD BE ABLE TO MANEUVER AROUND THEM."

GLENN

Glenn was never afraid to put himself in danger for the benefit of the wider group, and when it came to practical skills, such as hot-wiring a car or siphoning gas, he showed a remarkable aptitude for survival in a post-apocalyptic world that belied his humble pre-apocalypse life as a pizza delivery boy.

A survivor of the original Atlanta group, Glenn lasted until issue 100, when... Sorry, we can't carry on... We're still in shock, dammit!

"YOU DIDN'T REALLY THINK I WAS JUST A PIZZA DELIVERY BOY, DID YOU?"



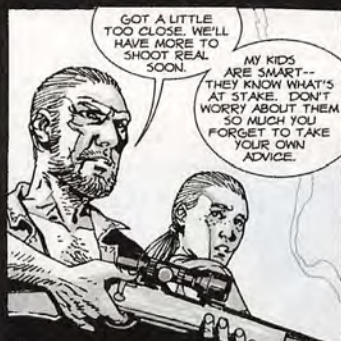
BEING HUMAN

One of the longest surviving members of the original Atlanta group, Andrea's journey from shy law clerk to skilled sharpshooter has been beset by several tragedies that have helped to not only shape her personality, but to give her the skills and toughness to stay alive (and to keep others alive).



Her skills as a long-range sniper have proved pivotal in the defense of both the prison against the Woodbury army and later at the Alexandria Safe-Zone against the Saviors.

While Andrea's proficiency with firearms has allowed her to develop into an effective defense against threats both dead and living, she



"THE MINUTE YOU START THINKING THEY'RE NOT A THREAT... YOU DIE."
ANDREA

has never lost her humanity. Despite having earlier fallen out, it was still Andrea who Allen turned to on his deathbed, asking her to look after his twins after he was gone.

It was only this responsibility that made her consider Dale's proposal to take the RV and leave the prison during a time of crisis. Otherwise, Andrea has always prized loyalty to the group over personal relationships, as was shown in issue 82 when she was quick to punch and then dump Spencer Monroe after he suggested abandoning Alexandria during a zombie attack.

Tasked with taking a group outside the prison for live shooting practice, Andrea was keen to emphasize the importance of staying alert at all times: "Please, and I mean this, do not let your guard down. You live on the other side of those fences long enough, and the danger fades. We're out in the open now, danger is all around us. Don't underestimate the roamers... The minute you start thinking they're not a threat... you die."





BE ALERT, BE VIGILANT, BEWARE

If there's one golden rule in a world where the dead walk, it's this: stay alert. It's no coincidence that the characters who were able to survive for so long in the open were the first to stress the importance of never letting your guard down. It's not just your eyes. Surviving in a world of the dead means utilizing all senses effectively: sight, sounds, and especially smells.

And even if you can't sense the zombies at all, you can be sure they are following you. "That's just how it works out in the open," explained Michonne in issue 27. "We're passing them. Walking right by them without noticing. But *they're* noticing. And following... The longer our trip, the more there will be."

A keen fencer and weightlifter, these pre-apocalypse hobbies have served Michonne well in this new world of the dead. Strong and athletic, it was perhaps no surprise that she was initially drawn to Tyreese, another character defined largely by his abilities; but in contrast to the former NFL pro, Michonne's physical prowess is complemented by a keen intelligence and ability for lateral thinking. Noticing that zombies don't attack each other, she was able

to use her zombified boyfriend, Mike, and his friend as an escort to escape through crowds of roamers (much in the same way that Rick and Glenn covered themselves in zombie body parts to disguise their own smell in Atlanta).

As a coping mechanism, Michonne was often found talking to her dead boyfriend, though she always denied it, sometimes aggressively. But it was a habit she shared with Rick, who revealed to her his own conversations with his dead wife, Lori, on a disconnected telephone.

Despite this eccentricity, Michonne has proven to be extremely resilient both physically and emotionally, particularly after her brutal assault at the hands of The Governor.

Perhaps her biggest failing so far was her decision to convince Tyreese to join her in a counter-attack against Woodbury. Possibly over-estimating their own physical prowess, they soon found themselves outnumbered, leading to Tyreese's capture and horrific execution with Michonne's own sword.

SIZE MATTERS

It's time to get on those exercise bikes and stepmills, folks, because if there's one thing that

might give you an edge in the zombie apoc it's being physically fit. Good cardio is key, but it helps if you can put a bit of muscle into the swing of your baseball bat, a la Martinez in season three's 'Arrow On The Doorpost.'

In the comic, the two best examples of prime beef are Tyreese and Abraham, both large and physically imposing men, one an ex-NFL pro football player and the other a former soldier, who survived largely thanks to their size and strength.

Tyreese's muscle and aptitude for up-close melee fighting made him indispensable to the group on a number of occasions, most notably in helping to clear broken-down vehicles soon after joining Rick's group, and then later in clearing the prison of zombies.

Though Abraham was initially distrustful of Rick, he eventually established himself as Rick's right-hand man and



"YOU'RE IN A STATIONARY CAMP AND YOU WERE GOING TO SHOOT ME? NOT VERY SMART." ABRAHAM

the 'muscle' of the group, replacing Tyreese in this role, just as Tyreese had replaced Shane.

But, brute strength was not the only similarity between the two: Tyreese and Abraham also shared a weakness. Both men were prone to bouts of uncontrolled rage that could have ended in disaster.

The anger caused by his daughter Julie's death and reanimation caused Tyreese to act with utter recklessness, putting his own life in danger several times. And Abraham confessed to almost murdering Rick after having a gun pointed at him.

Whereas Tyreese's survival lasted so long due to his brute strength, Abraham also benefited from Eugene's knowledge and intelligence: both preferred to be on the move, sharing an aversion to fixed camps, explaining that any noise, especially gunshots, put the group at risk from attack by a herd.



I'M A
SCIENTIST,
MISTER...

...AND
I KNOW
EXACTLY
WHAT CAUSED
THIS MESS.

"I HAVE TWO THINGS GOING FOR ME. I AM EXTREMELY INTELLIGENT. AND I AM A GOOD LIAR."
EUGENE

met Rick's group at Hershel's home, he was able to persuade Rick to leave the farm and join them on their journey to Washington DC by cautioning them on their use of firearms and the risks associated with maintaining a stationary camp. It's also Eugene who first explained the concept of a zombie herd.

"There's a radius around this place," he explained. "A limit to how far this sound will travel. Picture that area as a net, and every time you make a sound as loud as a gunshot, you catch every dead person in that net, and you drive them here. Eventually you will be overcome

if you use firearms so carelessly."

In the TV series, Milton (played by Dallas Roberts) seems to have taken on many of the characteristics of Eugene. Although weak (both physically and willed), Milton has stayed alive so long by using his smarts to impress someone much

stronger, The Governor, to look after him. But, as soon as Milton's usefulness came to an end, Philip Blake simply ate him up and spat him out – making him do what he least wanted, take a human life.

MMM... BRAINS!

Of all the characters in *The Walking Dead*, Eugene Porter employed perhaps the most unique survival strategy. The former high school science teacher believed he didn't have what it took (physically) to stay alive, and that he was better off attaching himself to someone who did.

Using his knowledge and a couple of tricks – such as making a simple compass from a magnetized needle, and pretending to maintain contact with his superiors on an old battery-operated radio – he was able to convince Abraham that he was a top government scientist with classified information about the origin of the zombie plague. At the same time, he styled his hair in a mullet, knowing it would disguise his intelligence.

In a way, he was no different to Rosita, only Rosita was able to use her looks to gain Abraham's protection.

Despite his charade, it's clear that Eugene is indeed a clever individual. When he, Abraham and Rosita first



"EVENTUALLY YOU WILL BE OVERCOME IF YOU USE FIREARMS SO CARELESSLY."

EUGENE





MY NIGHT AS THE LIVING DEAD

PHOTOS: Gene Page/AMC, Greg Nicotero/AMC, Tara Bennett

In the second half of our season three set visit, *TWDM* discovers exactly what it's like to be part of the incredible *The Walking Dead* series. As you may recall from last issue, our intrepid on-set reporter **Tara Bennett** has already been made up to look like a zombie (courtesy of the show's amazing Make-up and Wardrobe teams) and is heading to the set for an encounter she'll never forget...

**OUR COSTUMES ARE
AUTHENTICALLY THREADBARE,
SO THE BLANKETS AROUND
OUR SHOULDERS BETWEEN
TAKES ARE BOTH WELCOME
AND NECESSARY.**

The *Walking Dead* set is bustling around me in the dark as the production for 'Prey,' the 14th episode of the season, continues into the evening. We're outside on location in the tiny rural town of Greenville in an old, abandoned textile warehouse.

Director of photography Rohn Schmidt and his lighting crew have set up a few rigs with floodlights to illuminate the exterior of the set. Under their glow, the cast and crew are busy pulling what those in the business call a "Fraturday," or an end-of-the-week night shoot that starts on a Friday afternoon and finishes when the sun comes up on Saturday morning. Right now, director Stefan Schwartz, a veteran of *Luther*, *Dexter* and *Crash*, is blocking what will become the tense 'cat and mouse' chase through the warehouse between a very irked Governor (David Morrissey) and a fleeing Andrea (Laurie Holden).

Before I went into make-up, Schwartz talked with me about the night before and how they'd shot the scene where The Governor uses a shovel to smash three panels of windows trying to flush Andrea out of hiding. Chuckling, the director says they eventually had to resort to air cannons to get the dramatic smashes right. However, tonight the focus is all about Andrea corralling some walkers to sic on her psychotic former lover and then a few key walker kills.

As a first time director for *The Walking Dead*, Schwartz smiles when he finds out that I will be transformed into a biter imminently, and admits he's still doing double takes all the time with the casual undead constantly floating around.

"It's creepy," he laughs, "especially at night."



SEND IN THE DEAD

With the sun gone from the sky, the temperature has dropped to just about freezing so, along with 20 or so of my fellow walker brethren, we're each given a blanket as we're herded into the warehouse. Our costumes are authentically threadbare, and while some of us have a few more layers, there's not much else protecting any of us from the elements, so the blankets around our shoulders between takes are both welcome and necessary.

For my first official duty, I'm assigned to the zombie herd that Andrea will unleash on the unsuspecting Governor. Since I'm in 'hero' (ie detailed) make-up for a later scene, I'm told to stay at the back of this line of walkers. We're quickly briefed by the assistant director (AD) that once Andrea opens the door, we should jostle out quickly to try and put a group bite on the eye-patched menace.

It's simple, effective motivation, but I'm new to this rodeo and I'm not gonna lie, I was feeling a little nervous about my body language. I'm worried I might look too stiff for a stiff! Sure, I'm pulling up the rear, but that's no excuse to be an inauthentic walking sack of meat.

As we're milling around waiting for our call to assemble, I talk to a few of the more seasoned extras near me who are happy to offer their advice on how to be walker *au naturel*. I'm told to softly tuck in my chin and let my nose lead my movements as the smell

of a human should pull my body forward rather than my eyes. They tell me to relax my shoulders (walkers aren't tense, they're just focused), gnarl my fingers, don't bother with noises (they add them in during post production), but definitely gnash my teeth.

OK, that all makes sense, but it's still a lot to keep in my undead head, especially when my muscles are stiff from the cold and my teeth are chattering a bit. However,

**I HAVE A NICE SCRAPE
ON MY KNEE FROM THE
ZOMBIE MELEE. I'M
HOPING IT SCARS UP
AS A TIMELESS WAR
WOUND I CAN USE AS A
VISUAL AID TO REGALE
FRIENDS AND FAMILY.**





as soon as "Action!" is called by the AD and Schwartz, magically my adrenaline kicks in as we move through the small entryway like cows in a cattle chute. As I gnash and amble, I remind myself not to look at the camera or trip over walkers that have already been felled. We hear "Cut!" and are told to go back to our marks for another take.

Self-assessment: I'd give myself a grade B for that first try. I definitely need to soften the shoulders more and stop thinking too much. Luckily, we redo the scene about 10 more times until I'm all kinds of undead loose with all the repetition. I'm even ready to break from the norm when Schwartz has us try an impromptu horde attack on The Governor. We wedge him into a corner and then organically turn into a terrifying dog pile of writhing bodies at his feet while he kicks us down screaming "Motherfuckers!"

Exhilarating, to say the least, plus after the second take I have a nice scrape on my left knee (pictured left) from being in the middle of the melee. I'm hoping it scars up as a timeless war wound I can use as a visual aid when I regale my friends and family with the grizzled account of this night.

READY FOR MY CLOSE UP

After almost two hours spent *faux* assaulting The Governor, myself and two other hero make-up walkers are reassigned to a new area of the warehouse by Russell Towner's stunt team. We discover that we might be needed in a whole different scenario that they are trying to block (ie, plan out) next. I'm with a tiny wisp of a walker gal, who is actually spending her birthday as an undead extra, and a tall fellow who's sporting particularly ugly neck gash make-up.

We make small talk about our presumed backstories – based on my Boho-chic attire and lack of nose, I conjecture I was a hippy chick with a possible cocaine problem – and

wait for some direction out of the way near an external opening to the warehouse. It's about four feet up from the ground and at one point we hear some noise behind us. I turn and David Morrissey has his arms braced on the door edges looking like he's struggling to scramble up inside. I move to help him, but his face suddenly lights up in a smile and he easily pulls himself into the warehouse. He laughs and

says, "Acting!" then moves inside for his rehearsal.

The Governor is funny! Who knew?

A few minutes later, I'm unceremoniously handed elbow pads and kneepads to put on under my costume and suddenly my brain puts it together... Hot damn! I'm going to get physical.

The tall guy and I are ushered into a side room and told that we're going to be featured in the next scene, so we need to get fitted for contact lenses. Yeah, tonight just got super real!

I DO ALL MY OWN STUNTS, DON'T YOU KNOW

Cristina from the contact lens crew asks me if I wear contacts already and when I say I don't, she tilts my head up to gain access to my eyeballs. An ocular pro, she deals with my ridiculous blinking and, after only two tries, successfully gets a set of milky lenses onto my eyes so I'm really a complete walker

**I'M HANDED ELBOW PADS
AND KNEEPADS TO PUT ON
UNDER MY COSTUME AND
SUDDENLY MY BRAIN PUTS
IT TOGETHER... HOT DAMN!
I'M GOING TO GET PHYSICAL!**

OPPOSITE PAGE, LEFT: Tara in full zombie make-up is ready to get her head blown off by The Governor. **RIGHT:** A scraped knee – something to remember her experience by. **THIS PAGE:** This poor chap is going to have a very unhappy experience with a shovel in one of Greg Nicotero's more brutal 'gags' for the episode, 'Prey.'

package. They make my vision very hazy but I can still see unless there are bright lights, and then I'm effectively blind. I'm given a PA who helps me pick through the cables and gear in the warehouse as I stare at my feet to see where I'm being led.

My walker partner and I are brought into a wider space that production designer Grace Walker has dressed with large crates and debris. Outside, the DP has set up the lighting to shine through the mostly broken glass windows as if moonlight was spilling through, and inside it creates a shadowy, noir-like space. The AD tells us we're going to attack The Governor as he stalks the space looking for Andrea.

We get a fast rundown that The Governor will see a walker and impale his head onto a vice and then hear us shuffling around the corner. He'll see us, shoot me in the face and then shoot my undead partner right after. The AD positions us where the camera needs us to be and then the stunt crew lays out some thin mats on the concrete floor and covers them with cardboard and debris to hide them.

The stunt coordinator then asks to see how we'll go down. I'm a little shocked I have any say in this, but I instantly decide to go down on my knees and then flop face first. The coordinator asks to see it so I jerk as if shot, then flop down like a sack of potatoes. The neck walker behind me has to go down backwards because it's decided The Governor will then take his shovel and smash his face in during a close-up. Our performances earn us both a thumbs-up!

In the span of a minute, the director calls for quiet and cameras are ready to roll...

IT'S SHOW TIME

I don't have time to second guess anything as the yell of "Action!" breaks the silence and Morrissey can be heard scraping his shovel on the floor and weaving his way through the first part of his walk to the head-to-be-impaled walker.


I'M TOLD TO RELAX MY SHOULDERS, GNARL MY FINGERS, DON'T BOTHER WITH NOISES, BUT DEFINITELY GNASH MY TEETH.

Adrenaline is coursing through my system, and oddly, I'm not nervous, just shivering a bit from the cold. I hear the walker get smooched and I know I'm next so I start lumbering forward towards the camera. Morrissey comes into my impaired view and shoots me point blank in the face. BOOM! My knees crumble and I flop down, clipping the edge of The Governor's shovel. I don't feel a thing and just lay there like a dead fish as he walks past me and unloads blanks into my undead buddy.

As I lay there dead-eyed and unmoving, the only thing I hear is the clang of The Governor's shovel on the floor right near the other walker's head while he makes the motions of hacking his cranium into apple sauce. The sound is deafening and very eerie as it echoes in the huge space. But all I can think is that I hope

THIS PAGE: Tara - available for conventions and Herds... **OPPOSITE PAGE, TOP:** His character may be a ornery bastich in the show, but actor David Morrissey is every bit the English gent. **BOTTOM:** "Make-up!" Tara needs a little more goo and ooze adding to complete the look for her close-up.





THE GOVERNOR COMES INTO MY VIEW AND SHOOTS ME POINT BLANK IN THE FACE. BOOM! MY KNEES CRUMBLE AND I FLOP DOWN, LAYING ON THE FLOOR LIKE A DEAD FISH.

Morrissey's shovel isn't too close to that other nice extra's cranium.

"Cut!" The cry wrings out.

The silence is broken by the crew moving and in an instant Morrissey is next to me asking if I'm OK. He felt me hit his shovel and unlike the psychopath he plays, the actor is a complete gentleman, worried I hurt myself. Is it possible for a walker to fall in love with The Governor? I'm charmed by his genuine show of concern. Riding high from the moment, I'm not feeling any pain and I accept his hand to stand up, letting him know I'm ready to go again. I get a pat on the back and we're called back to our places for another go.

We get notes to speed up our approach towards The Governor and do the whole scene again four more times. I'm more

EACH TIME WE HEAR "CUT," DAVID MORRISSEY COMES OVER TO ME AND OFFERS ME A HAND UP. I RESPECT GETTING MY BRAINS BLOWN OUT BY THIS GUY A LITTLE MORE EVERY TAKE.



confident with each blast to the face and I hit the deck more quickly with realistic thuds as my kneepads are put to work. The only challenge is not shaking from shivers while I lay on the cold ground post-bullet blow. Each time we get a "cut," Morrissey comes over to me and offers me a hand up. I respect getting my brains blown out by this guy a little more every take.

After the fifth try, Schwartz has what he needs and the walkers are wrapped. We're given back our blankets and taken to get our contacts retrieved. My walker cohort and I share huge smiles at our fortunes: murdered by The Governor – yeah, not a bad night's work.

Back under the jet black Georgia sky, it's about 1.45am as we head back towards the make-up trucks. Producer Sang Kyu Kim, who wrote the entire sequence, gives me a thumbs-up appraisal as he was watching my performance from 'video village.' As I pass Morrissey's waiting tent, I stop and tell him "Nice shooting, Tex," and he laughs.

At the top of the hill, my make-up master, Andy Schoneberg, welcomes me back for my de-zombification process. I'm all smiles as he uses a special oil to work the prosthetic adhesive free from my face. He patiently works the latex away from my skin for about a half hour until it's peeled away. He then loads me up with normal shaving cream, which is surprisingly effective at taking off the paint from my arms, chest, neck and ears. I'm sad I can't leave the truck in make-up and get on my plane in full zombie regalia, but Schoneberg says that's poor form. Oh well...

With my ultra-conditioned hair and the last vestiges of paint hiding in nooks and crannies I'll be finding for days, I return my wardrobe, say goodbye to the amazing *Walking Dead* team and get in the car to go home. I never minded looking like regular me before, but now I've experienced being a decaying walking carcass, I'm going to miss undead me. At least I'll keep this experience in my heart and look for shades of my alter-ego in the mirror after a dicey all-night writing session. Brains, indeed. •

KILLER IMAGE

It's been a decade since Rick Grimes and co entered our lives in *The Walking Dead* comic book. It's a great landmark for any indie comic and a fantastic achievement for its publisher, Image Comics. *TWDM* couldn't think of any better way to review the comic's history than by chatting to Image head honcho, Eric Stephenson.

INTERVIEW: Martin Eden



Originally founded in 1992 by seven of the leading lights from the comic book world, Image Comics decided to take on the big boys at their own game with such hits as Todd McFarlane's *Spawn*, Erik Larsen's *Savage Dragon* and Jim Lee's *WildC.A.T.s*. Over the next few years, Image became the biggest independent publisher in the business and third biggest in the US behind Marvel and DC Comics, a position it still maintains today.

Since those heady early days, personnel may have changed (including the addition of Robert Kirkman as a partner in 2008) and more titles may have been added (top sellers *Invincible*, *Witchblade* and *Astro City* among them), but Image's remit to publish the very best of creator-owned properties has remained the same. Its current publisher is Eric Stephenson, who has had a long and illustrious comic book career, as *TWDM* finds out...

You became the publisher of Image Comics in 2008. Can you give us a little background on your career before this?

Sure. I started out as [writer/artist and Image co-founder] Jim Valentino's assistant when Image was first formed in 1992, then wrote and edited comics for [writer/artist] Rob Liefeld's Extreme Studios. When Rob was no longer at Image, Extreme became Awesome Entertainment, and I edited books there as well, before doing a little freelance work at Marvel and DC Comics.

Around the same time, I became the managing editor for NextPlanetOver.com's comics content. NPO was a victim of the dotcom bust though, and in the wake of that, I returned to Image as director of marketing in 2001. I remained in that role until 2004, when I was promoted to executive director to work alongside incoming publisher Erik Larsen. Four years later, Erik stepped down and the job was offered to me.

***The Walking Dead* celebrates its 10th anniversary this October. What do you think is the secret of its success?**

Generally speaking, I would say it's because it focuses more on the people than on the zombies.

A lot of people are surprised to learn that Image originally wasn't all that interested in *The Walking Dead*. Something that's been kind of covered up by the book's success is that zombie comics were a bit of a dead end in 2003. Robert managed to create an engaging character drama against the backdrop of a zombie apocalypse, and I think it's for the characters that people come back to it. If it was just pure zombie mayhem every issue, I'm not sure the book would have lasted as long as it has.

"ZOMBIE COMICS WERE A DEAD END IN 2003, BUT ROBERT CREATED AN ENGAGING CHARACTER DRAMA AGAINST A ZOMBIE APOCALYPSE BACKDROP."

Kirkman has said that he would like to carry the series on for as long as possible. How do you see its future going? Any spin-off comics?

Absolutely not. *The Walking Dead* is available in multiple formats, but Robert has made it very clear he has no intention of ever doing a spin-off.

Why do you think Image Comics is the right place for this series?

Well, aside from the fact that Image believed in Robert enough at the start of his career to do nearly half a dozen series with him – *Tech Jacket*, *Invincible*, *Brit*, *Cloudfall*, *Capes* – before *The Walking Dead* took off, Image offers an unprecedented amount of creative freedom that has definitely worked in the series' favor over the last 10 years.

I think a lot of what Robert has accomplished at Image, not just with *The Walking Dead*, but also with things like *Invincible*, *Super Dinosaur*, and *Thief Of Thieves*, would have been nitpicked and second-guessed anywhere else. And even though other publishers do their own kind of creator-owned comics, something like *The Walking Dead* would have always been a distant priority behind things like *Spider-Man*, *Avengers*, *X-Men*, *Superman*, *Batman*, *Star Wars*, and *GI Joe*.

IMAGE RIGHTS

TWDM's resident comic book fanatic Tom Williams picks his top 10 iconic series to date from Image Comics (not including *The Walking Dead*)...

CHW (JUN 2009-PRESENT)

John Layman and Rob Guillory's acclaimed Eisner award-winning series might not follow your average comic plot, but that's what Image is all about. Chronicling the food-related adventures of a super-powered FDA agent, the title has been lauded for its hilarious character-driven storylines.

INVINCIBLE (JAN 2003-PRESENT)

Another Robert Kirkman creation, *Invincible* follows an adolescent alien adventurer as he struggles to come to grips with his emerging powers and origins. It's one of Image's flagship titles in its superhero line.

THE MAXX (MAR 1993-AUG 1998)

Difficult to describe and even harder to comprehend, Sam Kieth's surrealist superhero title represents Image's first foray into the realm of the obscure. Flicking between depressing reality and an intoxicating alt-world, its creative use of landscapes and psychoanalysis is delightfully innovative.

PHONOGRAM (AUG 2006-PRESENT)

Another gem, *Phonogram's* marriage of music and magic offers a refreshing alternative to the cape and tights approach. Creators Kieron Gillen and Jamie McKelvie cram all the best bits of the Britpop and indie rock genres into their contemporary fantasy setting.

POWERS (APR 2000-PRESENT)

Brian Michael Bendis and Michael Avon Oeming's cult series juxtaposes standard superhero tropes with a gritty, police-procedural setting. It's won numerous awards, and an FX TV series is reportedly in the works.

Who is (or was) your own favorite character in the comic?

At the moment, Negan is my favorite character, primarily because his dialogue is over-the-top. I can tell Robert has a lot of fun writing him, because Negan just has the most outrageously filthy mouth.

Do you have any say in the storylines/direction of *The Walking Dead*, and have you ever requested any changes?

Nope. That's completely antithetical to how Image works. Robert and I have the kind of relationship where he'll tell me about what's happening in upcoming issues, and if something sounds strange to me, I'll question the reasoning behind it. But no, Robert has the final say.

That's how Image was set up way back in 1992, and I think that hands-off attitude

works to Robert's, as well as other creators' benefits. Robert knows what he's doing with his books. Brian K. Vaughan knows what he's doing with *Saga*. Ed Brubaker knows how to write *Fatale*. Grant Morrison, Jonathan Hickman, Howard Chaykin, John Layman, Greg Rucka – these are some of the best writers in all of comics. They don't need me to tell them how to do their jobs.

If a new creator has an idea for a comic, how would they go about approaching Image with it? What does Image look for in a project?

People generally email their pitches to me, but we still get a lot at conventions or through the mail.

In terms of what we're looking for... Well, we're always on the lookout for something different. It's like, *The Walking Dead* is a successful zombie comic, so



"THE MORE INVENTIVE AND UNIQUE THE PROJECT, THE BETTER CHANCE A NEW CREATOR HAS TO GRAB IMAGE COMICS' ATTENTION."

SAGA (MAR 2013-PRESENT)

Brought to life by Fiona Staples' jaw-dropping inks and pencils, Brian K. Vaughan's space opera/fantasy title has proved to be one of Image's best earners with issue one selling through five separate printings.

SAVAGE DRAGON (1992-PRESENT)

Often cited as one of the greatest comic heroes of all time, Erik Larsen's eponymous, green-skinned amnesiac

superhero was one of Image's debut characters. The series stands alone as the longest running US full color comic book to feature a single artist/writer. Not bad going, huh?

SPAWN (MAY 1992-PRESENT)

A Todd McFarlane creation, this dark, occult-orientated superhero series was an instant hit, with the debut issue selling a record 1.7 million copies. A feature film, HBO animated series, and toyline followed.

WITCHBLADE (NOV 1995-PRESENT)

One of Mark Silvestri's premier Top Cow titles, *Witchblade* – a fantasy series centered around a mysterious sentient artifact – has enjoyed tremendous success since its mid-90s launch.

YOUNGBLOOD (APRIL 1992-PRESENT)

Controversial creator Rob Liefeld's superhero series, Image Comics' first release, debuted as the highest-selling independent comic book ever.



“NEGAN IS MY FAVORITE CHARACTER, PRIMARILY BECAUSE HIS DIALOGUE IS OVER-THE-TOP. HE HAS THE MOST OUTRAGEOUSLY FILTHY MOUTH.”



THIS PAGE, OPPOSITE PAGE & OVER: A selection of images from recent issues of *The Walking Dead* comic book. Negan (this page, top right) is one of Stephenson's favorite characters in the series.



we've kind of got that covered. We do another zombie book, '68, that had an interesting twist in it that was set against the backdrop of the Vietnam War, but that's kind of an anomaly. I don't know that we'd necessarily do another zombie book after that. Same with superhero books – the market is riddled with them and it's just more difficult to stand out in the crowd.

I think that's how people like Jonathan Hickman or The Luna Brothers or Justin Jordan made such a huge impression on me with their submissions. With Hickman, his initial book was *The Nightly News* and it was unlike anything else I'd seen up to that point. Every book he's done for Image since then has been different – his

new series *East Of West* is nothing like *The Nightly News* or *The Manhattan Projects* or *Pax Romana*.

Or something like *Chew* – John Layman pitched this book about a detective who gets visions from the food he eats, and it's set in this world where chicken has been outlawed. There'd never been anything like that before and it's almost impossible to categorize.

The more inventive and unique the project, the better chance a new creator has to grab our attention.

Do you have any advice for aspiring comic creators?

Stop talking about what you're going to do and do it. Actions really do speak louder than words, and the best way to get going in comics is to sit down and start making them.

What's the average day like for the publisher at Image? For example, what will you be doing today?

A lot of talking! Communication is a big part of the job, so yes, there's a lot of talking and a lot of emailing. I have a conference

“ACTIONS REALLY DO SPEAK LOUDER THAN WORDS. THE BEST WAY TO GET GOING IN COMICS IS TO SIT DOWN AND START MAKING THEM.”

call with a writer and artist team I'm really excited about working with this afternoon; the writer has worked with Image before, but the artist has been under contract at another publisher and is eager to get the lay of the land here.

That's a pretty standard aspect of the job – recruiting talent, discussing contracts, mapping out publishing plans for the months ahead. We're well into 2014 with some of our planning, and that's really exciting.

Beyond that, there's a lot of standard business – setting print-runs, getting things ready to be solicited in Diamond's *Previews* catalogue, looking over books before they come out. Mark Millar and Frank Quitely's *Jupiter's Legacy* #1 is on my desk at the moment, for instance, and that's pretty cool. There are numerous aspects of my job that honestly seem kind of mundane to me, but then I look at something like that – reviewing the first issue of an all-new Mark Millar/Frank Quitely comic – and it's like, 'No, this job rocks!'

What are your views on digital comics and the future of print comics?

Digital comics are definitely becoming a bigger part of our business, and I think it's great that guys like Brian K Vaughan and Marcos Martin can launch something like *The Private Eye* on their own and have it become an immediate sensation.

That said, I'm happy to report that print sales are more robust for us than ever, so I'm optimistic that there will ultimately be a place for both.

Is there a current hidden gem at Image – a comic book that isn't getting the attention it deserves?

Depends on what you're looking for. If you're a zombie fanatic, as I said, we do the '68 series. I think for anyone not aware of that, it might be a bit of a surprise.

Beyond that, Richard Starkings' *Elephantmen* series hits issue 50 in a few months and I think that's one of the best and most inventive sci-fi books on the market. The world-building in that book is second to none and, over the years, Richard has worked with some truly incredible artists.

Similarly, I think Erik Larsen is still doing something really special with *Savage Dragon*. I know a lot of people tend to dismiss it as standard superhero punch-up



"THERE ARE ASPECTS OF MY JOB THAT ARE MUNDANE, BUT THEN I GET TO REVIEW THINGS LIKE THE FIRST ISSUE OF AN ALL-NEW MARK MILLAR/FRANK QUITELY COMIC – AND IT'S LIKE, 'NO, THIS JOB ROCKS!'"



comics, but there's actually much more to it than that, starting with the fact that the characters have aged in real time, so that 21 years have passed since Dragon first woke up naked and bereft of memory in a burning field. Issue 193, out this Fall, will actually signal a major change in the series that is fairly unprecedented. I think what Erik does takes a lot of vision and a lot of guts.

Any hints or sneak peeks at upcoming hot Image projects?

I think everyone's going to want to check out Greg Rucka and Michael Lark's *Lazarus* this June. We're running a preview for that in *The Walking Dead* #109, and it's going to be amazing.

If you had to pick out one single favorite Image issue or series from Image's history – not including *The Walking Dead* – what would you choose?

Saga.

Finally, what have been your favorite moments of *The Walking Dead* TV show? Are you involved with the creation of it at all?

Nope. Image is 100 per cent uninvolved in the television show – that's Robert's baby.

My favorite thing about the show, honestly, is just watching how the storyline diverges from that of the comics. I think it's great that the show can surprise long-time fans of the comic book, and I look forward to seeing how they continue to push the boundaries with that sort of thing. •

Find out more about Image Comics at: www.imagecomics.com

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SURVIVAL GAME

A *TWDM* SPECIAL QUIZ



1.

YOU'VE BEEN AT HOME LISTENING TO REPORTS OF WALKER ATTACKS AND LOOTING ON THE TV FOR THE PAST FEW HOURS. ALL OF A SUDDEN THERE'S A GROANING NOISE FROM OUTSIDE, AND YOU HEAR SOMEONE (OR SOMETHING) THUDDING AGAINST YOUR FRONT DOOR. THE FIRST THING YOU GRAB IS...

A) The closest heavy object to hand. A plumber's wrench. You can smash this walker's head in and then finish fixing the faucet later.

B) You don't need to grab anything, you're already carrying. One shot at head height through the door should do the job – living or dead, makes no difference to you.

C) The TV remote. Thumb the mute button. If you keep quiet maybe they'll go away...

D) Your journal. This is history happening right here and now. The world will want to know what you were thinking.

It's been a pretty heavy and emotional issue so far, so how about a bit of fun? *TWDM* has put together this little quiz for you – don't worry, there's no math involved (unless you include counting up your answers, so scratch that, actually there is some math involved). Ever wondered what type of survivor you'd be if (or even when) the zombie apocalypse comes? Are you the kind to help a fellow survivor, or more of a lone wolf? Find out here (strangely our editor seemed to answer mostly Ds)... **QUIZMASTER:** Simon Williams

2.

YOU ENCOUNTER A GROUP OF OTHER SURVIVORS AT A CAMPSITE JUST OUTSIDE THE CITY. HOW DO YOU MAKE YOURSELF USEFUL SO THEY'LL LET YOU JOIN?

- A)** Well, for a start, you need to have a word with whoever's in charge around here about why there isn't even a lookout. One person with a rifle on that RV would have a perfect view of the surrounding area.
- B)** Who says you want to join? But safety in numbers and all that. You're happy to go and collect firewood alone, get some peace and quiet until you can decide whether it's best for you to stick around.
- C)** You've still got your backpack full of stuff from your last sneak trip into the nearby city. Toilet paper and chocolate anyone?
- D)** You'll think of something. It's clear that this ragtag bunch of losers needs a real leader. Don't think they're quite ready for you yet, so you're best biding your time until you can make a move.



3.

YOU'RE HEADING DEEP INTO THE CITY TO SCAVENGE ESSENTIAL SUPPLIES FOR YOUR GROUP. THE FIRST THING YOU PACK IS...

- A)** A hammer. If you're not caving in walkers' brains you can use it to break into stores. And a hammer never needs reloading.
- B)** An extra bag, for all the goodies you're gonna put aside for yourself. No reason the rest of the group needs to know about it.
- C)** Baseball cap. It'll keep the sun out of your eyes and you prefer to travel light anyway. Weapons only attract walkers.
- D)** You'd be more use staying put, someone's got to keep an eye on things around here. Why is it always you anyway? How about someone else goes this time?



4.

YOUR GROUP HAS BEEN ALLOWED TO SETTLE ON A NEARBY FARM AND EVERYTHING'S GOING SWELL. BUT IT'S NOT LONG UNTIL YOU FIND OUT ABOUT YOUR HOST'S OTHER 'GUESTS,' THE ONES HE KEEPS LOCKED UP IN THE BIG BARN. HOW DO YOU REACT?

A) Tell him he's wrong for keeping walkers on his property and that you'll take care of it – you



can't have your group put at risk like that, it just has to be done.

B) You're not putting your life at risk one moment longer. Who cares what the old man thinks? Get a small team together and bust those barn doors wide open and make light work of whatever comes out. If your host has a problem with that then maybe you should take his farm off him.

C) You try and reason with your host. Explain why keeping walkers that close to where you all sleep is definitely a bad idea. But for now they're not bothering anyone in there. You need to tread carefully. You don't want to risk upsetting your host, he may get angry and throw you and your group out.

D) You have to wonder why a man would keep a barn full of walkers, and what he does with them when no one's looking. Maybe you've got more in common with him than you thought.

5.

AFTER AN ENCOUNTER WITH WALKERS, A GUY IN THE GROUP GETS BITTEN ON THE HAND AND WILL EVENTUALLY TURN. TO PUT HIM OUT OF HIS MISERY, WOULD YOU...?

A) Wait for him to turn and then put a bullet in his brain. Only way to be sure. Shame you weren't there when he got bitten, your machete would have taken that arm off at the elbow in one go. Maybe stopped the infection before it took.

B) Shoot him right there and then. Why wait for him to turn? Who cares what the guy's wife thinks? She'll thank you later. After she's stopped sobbing and cleaned her husband's brains off her face.

C) Make his last moments as comfortable as possible, even if it means using the last of the morphine to make sure he doesn't feel a thing. You'd want them to do the same for you. Then a bullet.

D) Put the guy back to work – after all it's only a flesh wound, and he can still be useful until he turns. Actually, now you think about it, he can be useful after he turns, too. Maybe provide some entertainment for the rest of the group.





6.

YOUR GROUP FINDS AN ABANDONED PRISON IN THE MIDDLE OF NOWHERE. IT WOULD MAKE A PERFECT BASE. ONLY TROUBLE IS, IT'S NOT QUITE ABANDONED – IT'S OVERRUN WITH WALKERS. BUT IT'S TOO GOOD AN OPPORTUNITY TO PASS UP. YOU PLAN TO...

- A)** Pick off as many walkers as you can with your rifle. Then shotguns and blunt weapons for the close-up work. You'll have that place cleared out in no time at all.
- B)** Get in there first and pick the best cell for yourself, away from everyone else.
- C)** Attract the zombies to the fence and shove a blade through the gaps in the wire – straight between the eyes – and take them out that way. It's stupid to rush in with all guns blazing. This way there's always a fence between you and danger.
- D)** Let some other guys take the risk. Wait for them to clean the place up, then turn up afterwards and take it off them.



7.

A STRANGER TURNS UP AT THE GATE AND STARTS SHOUTING HIS MOUTH OFF, DEMANDING THAT YOU LET HIM AND ALL HIS FRIENDS IN OR YOU'LL BE SORRY. DO YOU...?

- A)** Take him out with one shot (you already saw him coming a mile off from your vantage point in the church tower). Then put a few rounds into that bus wreck down the road, where his friends are hiding. They'll scatter like rats... if they've got any sense.

- B)** Let him in. He seems like a stronger character than the idiots you've got in charge at the moment. And if it turns out you're wrong, you'll kill him yourself.
- C)** Keep the gate closed. You don't need any trouble, as long as you're in here and they're out there.
- D)** Open the gate and welcome this guy and his friends in. Make them feel at home. Give them some coffee and cake. Make them feel like they've nothing to fear. And then, when they least expect it... Don't forget to save the heads!



WHEN GOING IN TO CLEAR AN AREA OF WALKERS, WHAT'S YOUR WEAPON OF CHOICE?

- A)** A hammer – you like to keep things up close and personal.
- B)** A samurai sword – a couple of quick swishes and you can put your feet up and have a nice cup of tea.
- C)** Someone else. In other words, let the big muscular men sort it out for you.
- D)** A tank. OK, you don't know how to fire the thing, but you like the pleasant squishing sound it makes as it runs over entrails and such.



9.

YOU DISCOVER A GROUP OF CANNIBALS AND THEY'VE EATEN ONE OF YOUR FELLOW SURVIVORS. YOU OVERPOWER THEM, BUT THEN HOW DO YOU HANDLE THE SITUATION?

- A)** Execution. There's no coming back from that, it's the best thing for them. Besides, if you leave them alive they may try to eat some other unwary traveler.
- B)** Shout "What the fuck?" a lot and then mow them down in a hail of bullets.
- C)** Throw up. The very idea revolts you. But you're a humanitarian and you can't kill them, despite how disgusting you think they are.
- D)** Ask if there are any leftovers. You're starving. Om-nom-nom!





10.

YOU'VE MADE FRIENDS WITH ANOTHER COMMUNITY OF SURVIVORS NEARBY, AND THEY'VE ASKED TO TRADE RESOURCES. AS LEADER OF YOUR GROUP, WHAT WILL YOU OFFER THEM IN TRADE FOR FOOD?

- A) Muscle.** You know how to handle yourself and you can keep the two communities free from walker hordes.
- B) Why trade?** You don't need any of their lousy food anyway, you've still got some army rations left, and this unmarked can of something...
- C) Whatever they need.** You're open to setting up a really strong trade relationship with these guys. They seem nice.
- D) Oh, you've got food, have you?** Gimme! Gimme! Gimme!



AND YOU ARE...

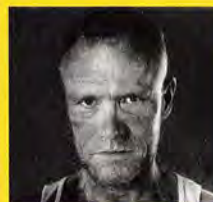
MOSTLY As:
You fancy yourself as the hero type, like **Rick** or **Andrea**, not afraid to make the difficult decisions – after all, someone has to. And you don't mind getting up close and personal with walkers, like **Tyreese** or **Abraham**. Nothing like an intense session of zombie bashing to get the blood pumping.

And like **Lori** or **Hershel**, you're not afraid to put Rick and the others to rights when needed. Of course, sometimes there's just no avoiding the dead, and if you have to take one out then it's best to keep things nice and quiet, just in case Mr Walker has a few hundred of his friends in the neighborhood.



MOSTLY Bs:
You're more of a lone wolf, like **Merle** – always looking out for number one. It's the only way to survive in this world of the walking dead. Besides, who needs other survivors? They'll only slow you down, right?

MOSTLY Ds:
You're a true survivor, but you're a cruel, depraved despot in the making. You're not afraid to get your hands dirty every now and again, but you're happiest when others do the dirty work for you. You may still be human but you lost your humanity a long time ago. What's your name again? Or do you prefer **The Governor**? •



MOSTLY Cs:
Like **Glenn**, you're a team player, but you believe in caution over confrontation.



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THE REGULARS



In keeping with this issue's loose theme of the Grimes family, our regulars section is packed with big and little moments relating to Rick, Lori and Carl. In 'Anatomy of a Story,' we focus on the horrifying events leading up to the loss of Rick's right hand and, in stark contrast, Lori and Carl settling into a life of relative normalcy in the prison; and Grimes Jr is also the center of our 'Choice Cuts' feature, looking at his high and lows in the story so far. Enjoy!

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ANATOMY OF A STORY

Analysis of *Volume Five: 'The Best Defense'*

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Like father, like son for Carl Grimes.

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ANATOMY OF A STORY

THE BEST DEFENSE

'Anatomy of a Story' is our regular dissection of a specific *Walking Dead* tale, breaking it down into its component parts to analyze what makes it tick. With the Grimes family the focus of this issue, *TWDM* looks at the big changes facing Rick, Lori (with bump) and Carl in 'The Best Defense.' **WORDS:** Stuart Barr

Volume Five of *The Walking Dead*, 'The Best Defense,' is a story arc where for many readers Robert Kirkman's creation became more than just a horror comic. Carefully developed threads of plot and characterization begin to pay off for the book's readership. It is also the arc that introduces the community of Woodbury and their apparently benign, actually despot, leader The Governor.

The previous arc, 'The Heart's Desire,' saw fault lines appear among the group as they settled in the apparent safety of the prison. Carol attempted suicide following her discovery of Tyreese and Michonne in a romantic tryst. Rick took pre-emptive action and essentially murdered a prisoner who represented a threat. Worried Rick was losing his grip, the other survivors demoted him from his role as leader, the responsibility to be shared between Rick, Tyreese,



THIS & OPPOSITE PAGE, LEFT & RIGHT: Carol and Lori have one of the most bizarre conversations in the entire *The Walking Dead* story, as Carol suggests she marry Rick and Lori. ABOVE: It's chowdown time for the captured zombies in Woodbury.



Following her suicide attempt, Carol develops an uncomfortable closeness to Lori, suggesting joining Rick and Lori in polygamy.



While the horrors happening in Woodbury are dramatic, the domestic drama between Lori and Carol will lead to great tragedy.



Dale and Hershel. This (among other things) provoked a tirade from Rick, arguing that the group's morality was outmoded and to survive in this post-apocalyptic world it would be necessary for them to become barbaric.

In the opening issue of 'The Best Defense,' Glenn and Maggie discover the prison armory, which includes several sets of full body armor. This added protection inspires a plan to venture into the zombie overrun parking lot to siphon gas allowing the use of a generator. The potential of this is illustrated in a scene where Lori and Carol contemplate watching a movie from the penitentiary's DVD library. It is easy to forget how simple pleasures we take for granted, such as the ability to read a book after dark, have vanished in the world of *The Walking Dead*.

While Rick and Glenn are risking life and limb in the parking lot, they spot a helicopter in trouble. The chopper crashes nearby. Rick organizes a rescue party and heads out with Michonne and Glenn (who we discover knows how to hotwire a car). However, when they find the downed aircraft, it is deserted and Rick deduces that another group

IN A NUTSHELL

TITLE: The Best Defense
FEATURED ISSUES: 25-30
COLLECTION: Volume Five
SYNOPSIS: Life is returning to normal in the prison now that the problems caused by the prisoners have been resolved — following Dexter's death at the hands of Rick, Andrew fleeing the prison, Thomas killed in reprisal for his serial murdering, and Axel joining the group. After spotting a smoke trail in the sky left by a damaged helicopter, Rick, Glenn and Michonne discover the walled township of Woodbury, run by the enigmatic Governor, who quickly takes them captive (and chops off Rick's hand in the process). With the folks back at the prison worrying about their fate, Rick, Glenn and especially Michonne's situation goes from bad to worse as The Governor tries to extract the location of their new home with the intention of forcibly taking it over.

TIDBITS:

- Robert Kirkman rarely indulges in metatextual references, but he allows himself a rare example when The Governor explains that the (now late) survivors of the helicopter crash were from a local TV station. This is a reference to George A Romero's film *Dawn Of The Dead* (1978).
- As he told *TWDM* last issue, Kirkman regrets cutting off Rick's right hand in this volume. "It does limit that character quite a bit and there is a lot of fudging that has to be done to make his actions feasible sometimes," he said. "But a lot of cool stuff came from that, so I don't think I would change it if I went back."
- One of the most iconic images in season three of the AMC TV series — The Governor sitting in a lounge chair in front of a bank of fish tanks full of living zombie heads — is taken almost directly from this volume of the comic.



must have found it first and sets out to track them.

This leads to Woodbury, the "last little town on Earth." A walled community, guarded by a paramilitary force led by The Governor, the people inside the walls go about life in a semblance of normalcy. That this is a sham becomes painfully apparent very quickly when Rick, Glenn and Michonne are interrogated about the nature of their camp. When Rick refuses to comply, The Governor hacks off his hand. The three are separated, and Michonne is subjected to brutal and sexually degrading torture.

Rick is taken to the infirmary and is treated for his wound. There he makes a connection with Dr Stevens, Woodbury's resident physician. Stevens is aware that The Governor is insane, but tells Rick that as he keeps the people safe, they are either too scared or too uncaring to do anything about him. The Governor uses Rick's doubts over Glenn's ability to withstand torture to trick him into revealing the location of the prison.

Back at the prison, the other survivors are oblivious to the nearby danger. Following her suicide attempt, Carol develops an uncomfortable closeness to Lori: she makes a suggestion of joining Rick and Lori's marriage in polygamy. The heavily pregnant Lori naturally rebuffs her: "Jesus Christ, Carol. I'm from a small town in Kentucky. Did you really think I'd go for this?"

THIS PAGE, ABOVE: The Governor settles down for a night in front of the gogglebox. **LEFT:** Rick makes a shocking discovery. **OPPOSITE PAGE:** Although more in the background, the zombies remain ever present throughout.

If Rick was without Lori, and the same fate had befallen Carl as Penny, would Rick have had the strength to move on?

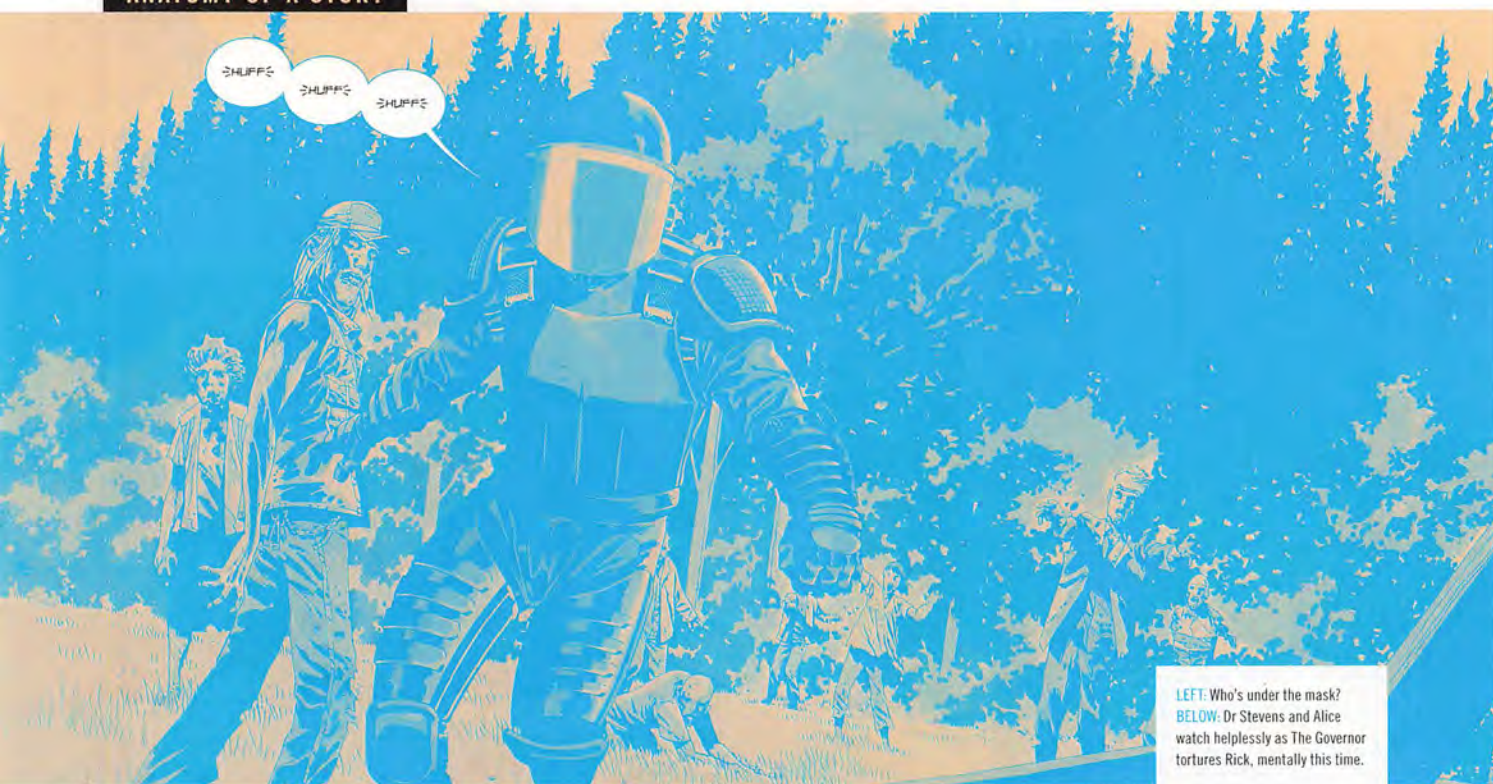


Two days after Rick, Glenn and Michonne fail to return from the crash site, the prison residents begin to seriously worry. When Lori shows her distress at Rick's non-return, Carl attempts to comfort her. Lori (wrongly?) sees this as another romantic approach and brutally spurns her. This further impacts upon Carl's fragile mental state and increases her sense of alienation from the group.

Tyreese sets out to look for his missing friends, but on his return to the prison he reveals that he found only their car. This is actually a brilliant issue-long confidence trick, Tyreese is clad head to toe in riot gear, and the reader is led to believe it is Glenn having either somehow escaped or been released from Woodbury.

Significantly, this arc splits the Grimes family unit as Rick ventures out from the prison leaving Lori and Carl behind. The horrors endured in Woodbury are starkly contrasted by soap opera melodrama happening at the prison. While the horrors happening in Woodbury are, of course, dramatic, and probably more noticeable, the domestic drama between Lori and Carl will also lead to great tragedy, just not in this story arc.

For Carl, he gets to relax in this story a bit. Both Rick and Lori are still trying to preserve their son's childhood and he



LEFT: Who's under the mask?
BELOW: Dr. Stevens and Alice
watch helplessly as The Governor
tortures Rick, mentally this time.

The Governor and Rick are both leaders, and a case could be made that The Governor is actually more successful at running things than Rick.

is not allowed to help with the dangerous zombie clear-out and hunt for gas. Although resistance to Carl's desire to help comes from both parents, it is clear that it is Lori who is taking the lead. When Carol fusses over Lori, Carl and Sophia are often seen together in the background. The children's innocent play is darkly mirrored by Carol's attempt to connect romantically with Lori.

As Rick's position as leader has been eroded, Tyreese appears to be best placed to take over that responsibility. But when it comes to taking the risky decision to head out to investigate the crash, Rick still holds authority. It is questionable how likely anyone could have survived a helicopter crash, and if they did, would they still be alive by the time Rick reaches them? Shouldn't Rick's inclination be to stay and protect the group? They don't



need supplies. And once committed to the search, why does Rick venture further out after finding the crash site abandoned? Had he not taken the decision to follow the tracks, it is unlikely that The Governor would have discovered the existence of the prison. Rick may have acted for noble reasons, but the results are disastrous.

Clearly, The Governor and Rick are very different characters, but this volume highlights the corruptible effect of absolute power. Both are leaders because they provide the people around them with a feeling of security. A case could be made that The Governor is more successful: he can provide medicine, electricity, food and entertainment in the form of his zombie-baiting gladiatorial arena.

Of course, The Governor is insane, keeping his zombie daughter, Penny, chained in a closet, and watching fish tanks full of severed heads instead of TV. However, was he always insane?

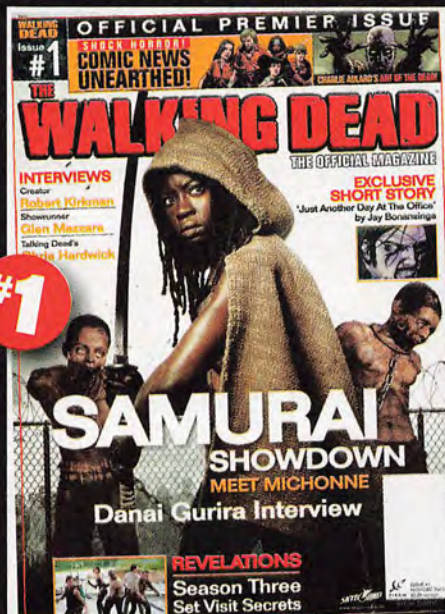
What effect did his daughter's death,

and subsequent reanimation, have upon him? If Rick was without Lori, and the same fate had befallen Carl, would Rick have had the strength to move on? These are some difficult questions, which Robert Kirkman cleverly provides no answer to or makes no judgment on, leaving the reader to make up their own mind.

Finally, this is a rare volume as it features no significant deaths. There is plenty of action, suspense, and danger, but all of our principle characters survive to the cliffhanger ending. Albeit not all in one piece. •

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CHOICE CUTS



CARL GRIMES

It's back to our original concept for our regular 'Choice Cuts' section with a closer look at a specific character in *The Walking Dead*. This issue, young Carl Grimes is the focus, as we select his brightest moments, his darkest hours, and his, well, choicest cuts from both the comic book and TV series.

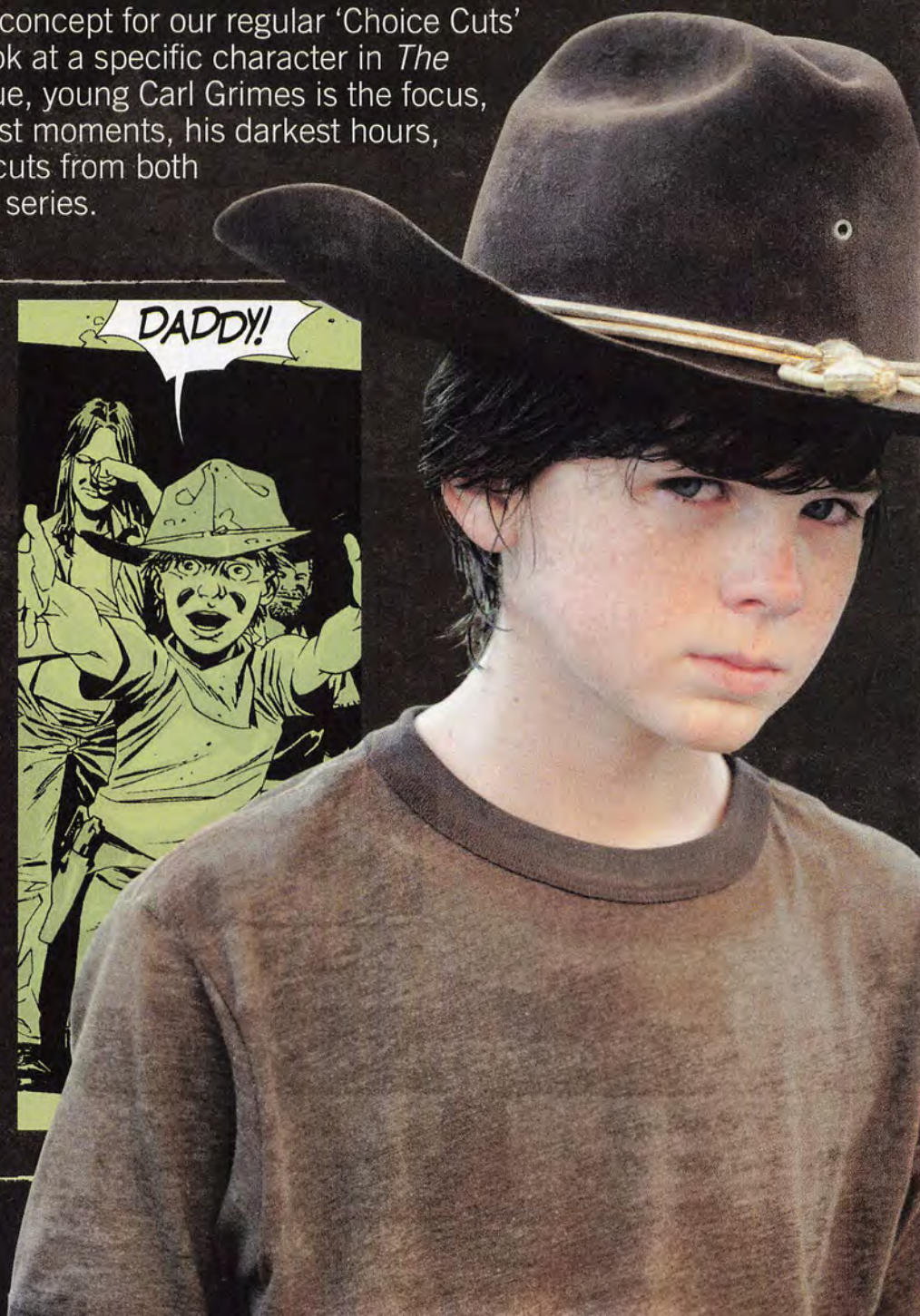
WORDS: Russell Cook

SPOILER ALERT: IF YOU'RE NOT UP TO DATE, THIS FEATURE CONTAINS POTENTIAL SPOILER CONTENT FOR BOTH THE COMIC AND TV SERIES

FIRST APPEARANCE

The Walking Dead reveals many things about humanity's unpredictable and often violent reaction to being placed under immense pressure. But perhaps its most powerful exposé of our response to life-shattering upheaval is its exploration of the fragility of innocence, embodied by young Carl.

Rick and Lori's son made his first appearance in issue two of the comic series, when Rick, previously assumed dead, arrived at the group's camp on the fringes of a heavily infested Atlanta. Having been whisked off there by his dad's best-pal-gone-bad, Shane Walsh, Carl did not expect to see Rick again. His emotive return to the family marks Carl's first highlight of the series, and is one of just a few high points not to be immediately followed by a bloodbath.



CARL FACT FILE

NAME: Carl Grimes

PLAYED BY: Chandler Riggs

AGE: Seven to nine (comic); 13 (TV)

JOB: Kid

FAMILY: Father (Rick), Mother (Lori – deceased), sister (Judith – deceased [comic]/alive [TV])

RELATIONSHIPS POST-APOCALYPSE: Sophia

LIKES: Rick, Lori, Sophia, Michonne, Andrea

DISLIKES: The Governor, Negan, green beans

FIRST APPEARANCE:

Issue two (comics); Season one, episode one: 'Days Gone By' (TV)

CURRENT STATUS: Alive in both comic and TV show

THE SECOND AMENDMENT

Even at just seven years old, Carl had an obvious desire to muck in and do his bit, so, when Rick suggested showing him how to use a gun, his excitement was palpable. With the growing dangers that surrounded the group, putting a gun in the hands of his young son showed real forethought (and perhaps a little craziness) on the part of Rick; but the act also helped to establish the first real dividing line between him and Lori.

Nonetheless, Carl's natural shooting ability was undeniable; when he asked whether he could "carry a gun like everyone else," Rick wasn't really left with a choice, meaning he could only say yes to the excitable starry-eyed boy.



In a world where the dead were roaming free and the human mind was being pushed to its limits, arming his son proved to be one of the best decisions Rick ever made. For Carl, the gesture was a significant turning point and one of the many incremental moments that helped to shape him into the fearless warrior he has eventually become.



"DON'T HURT MY DADDY AGAIN!"

When he came to the rescue of his father, a blubbing Carl experienced the true power of holding a firearm. Held at gunpoint by his former best pal Shane, Rick was seconds from death, but young Carl stepped up and did what had to be done, putting one between the eyes of his dad's former policing partner.

That moment – occurring much later in the TV adaptation, albeit with an undead Shane (season two's 'Better Angels') – represents both a highlight

and lowlight for Carl. His bravery, fearlessness and indecision saved his father's life, and this quick introduction to the value of looking after your own proved to be a useful lesson.

But the reality of killing someone also changed him forever. The father-son bond might have been strengthened by that terrible deed, but the all-important roles of protector and protected were turned on their head, paving the way for later issues between the two.

"DOES THIS MEAN I GET TO CARRY A GUN NOW LIKE EVERYONE ELSE?"
**VOLUME ONE:
DAYS GONE BY**

BACK PAIN

In issue nine, Rick and Tyreese leave the group in search of food and a place for them to stay, but not before Carl was able to make his claim for being involved, saying,

"I can help. I shoot real good." Rick was placed in a difficult situation: Carl had saved his life, so, despite being the boy's father, who was he to tell him otherwise?

Out of nowhere, as the three of them searched



tirelessly, a shot was fired that hit Carl in the back, immediately laying bare his vulnerability and innocence in one fell swoop.

The artwork reasserts that defenselessness, picturing him falling hard towards the ground. This painful event might have strengthened Carl in the long run, but it was nothing short of a low point for him, as once again his struggle for the respect of his elders was thrown into tatters.

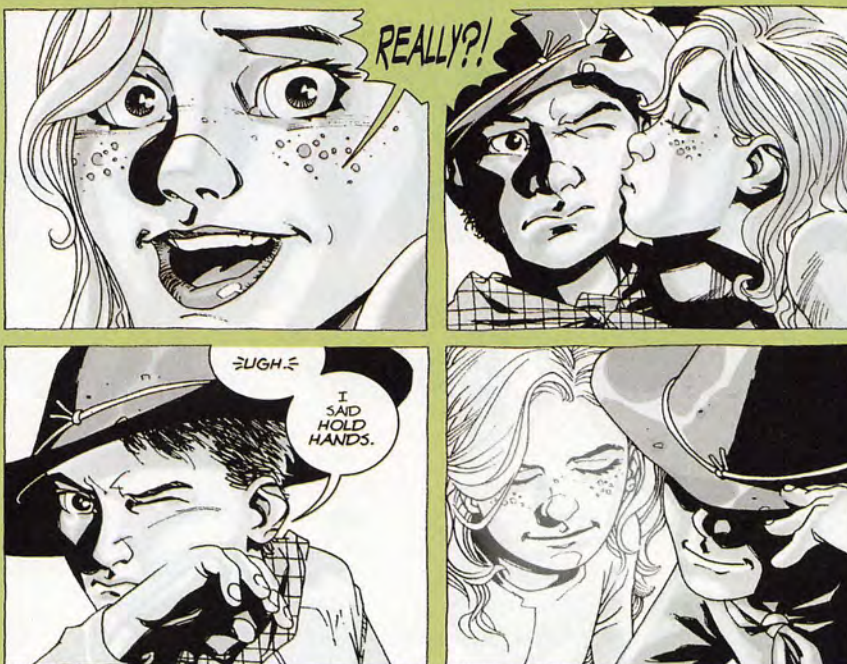


"YOU TAKE CARE OF YOUR DADDY FOR ME, ALL RIGHT? YOU'RE GOING TO BE FINE. YOU'RE GOING TO BEAT THIS WORLD, I KNOW YOU WILL." LORI, SEASON THREE, 'KILLER WITHIN'

KISS IT BETTER

After initially resisting the playful efforts of Carol's daughter, Sophia, Carl, despite his young age, realized how, much like everybody else in that troublesome world, he needed somebody else to confide in and trust. He decided to take the little sweetheart up on her offer, saying, "I changed my mind. I'll be your boyfriend if you still want me to be. I think you're pretty and stuff."

To demonstrate their new understanding, Sophia planted a big sloppy kiss on Carl's cheek, and although it made the young lad squirm, it is one of the most human things he has experienced on his torrid journey to date. Of course, being kids, their love was a little naive at first, but it was love nonetheless and theirs was a bond that became one of the few unshakeable relationships in the series, with their friendship extending its way throughout.



BITESIZE PIECES

When Rick, Abraham and Carl traveled back to Rick's old police station for supplies, they were accosted by a group of animalistic bandits who, albeit indirectly, and in the most terrible manner imaginable, restored the father-son bond at the center of *The Walking Dead's* story.

As the men set about demolishing what little shred of innocence Carl had left, Rick and Abraham were forced to watch. But in a bloody and powerful last ditch effort, Rick, in a fashion that scarily resembled the undead, fought his way free by tearing a hunk of flesh out of his captors' throat with his teeth, before clambering up and lunging forward to save his son.

For the time being, their relationship was once again back on course, and while the whole event was a traumatic one for Carl, it strengthened his relationship with his father. It was a subtle highlight amid the brutal chaos of *The Walking Dead* world.

"I'M SCARED IF YOU KNEW THE THOUGHTS I HAD SOMETIMES THAT YOU'D HATE ME." CARL, VOLUME 10: WHAT WE BECOME

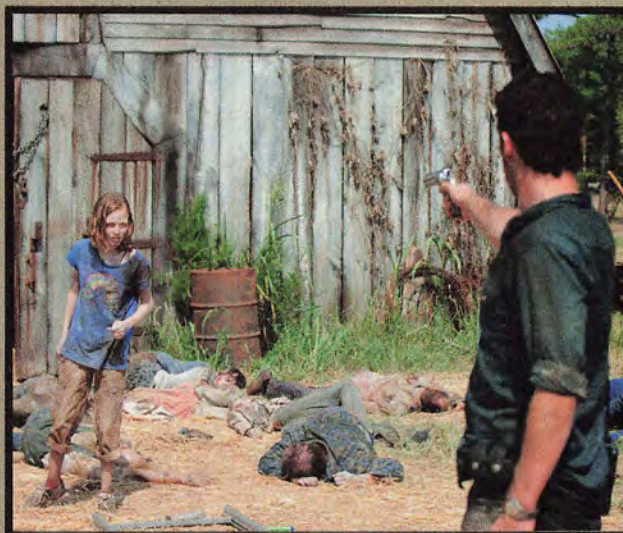


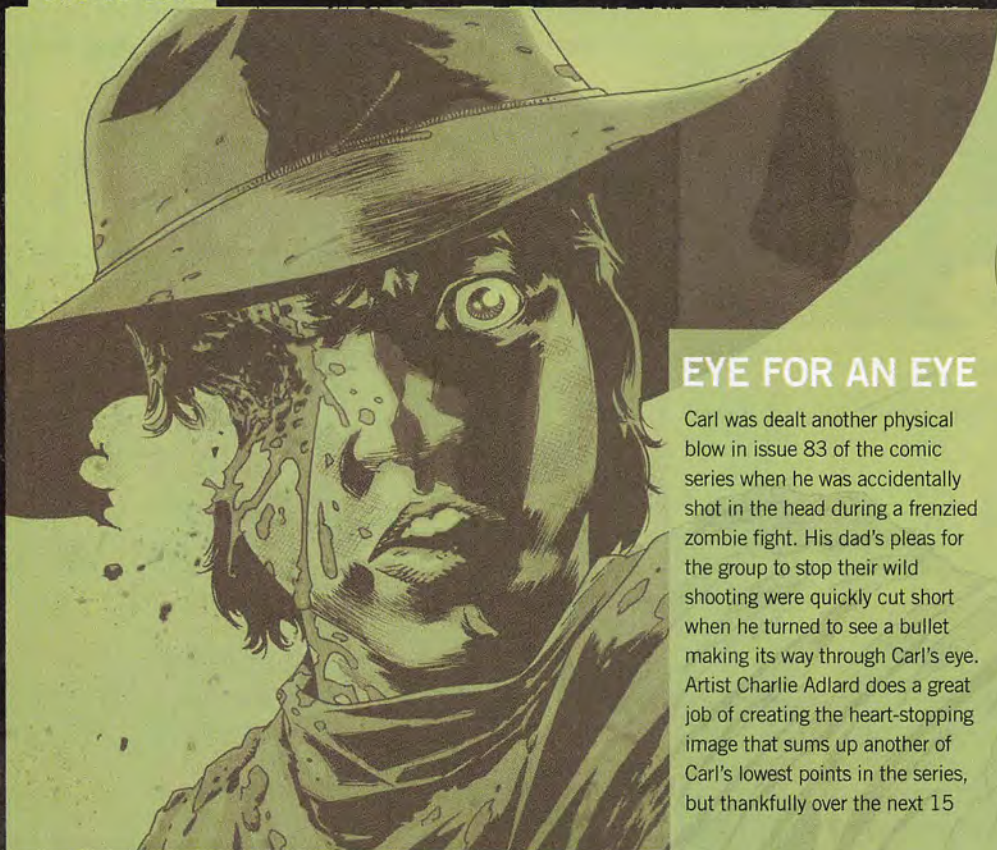
THE COURSE OF TRUE LOVE...

In stark contrast to the youthful love they enjoy in the comic, Carl and Sophia's friendship in the TV adaptation is unfortunately not so pleasant, with a conclusion that is a definite low point for the little hero.

After disappearing in episode one of season two, the group tirelessly searched for Sophia in every possible place imaginable, while Carl, still unconscious after being shot by Otis, was unable to help out. Despite his serious injuries, Carl woke up briefly to ask whether Sophia was OK. He clearly cared for Sophia, and as the two youngest in the group, they shared a special bond. So when the poor girl's tiny body emerged from Hershel's barn as one of the less-than-pretty roamers, Carl, much like everyone else was left utterly heartbroken and collapsed into his mother's arms ('Pretty Much Dead Already').

But, it's not all doom and gloom... Oh, wait, yes it is. As so often in *The Walking Dead*, tragedy was followed by even more tragedy – somebody had to put a bullet in the little girl's head, and who else would step up to do it, but Carl's father Rick? As the sheriff raised his gun and pointed it at the little girl's head, Carl could do nothing but watch his poor friend's demise, marking yet another brutal tragedy in his less than pleasant adolescence.





EYE FOR AN EYE

Carl was dealt another physical blow in issue 83 of the comic series when he was accidentally shot in the head during a frenzied zombie fight. His dad's pleas for the group to stop their wild shooting were quickly cut short when he turned to see a bullet making its way through Carl's eye. Artist Charlie Adlard does a great job of creating the heart-stopping image that sums up another of Carl's lowest points in the series, but thankfully over the next 15

or so issues he slowly recovered and, having lost the sight in one eye, he became wilder, angrier and more ready than ever for life after a zombie apocalypse.

Carl might have taken a beating, but he has become more of a soldier for it (and in many ways more like the Carl of the TV show). Every shred of who Carl was before the apocalypse has been completely etched away; he has been forced to grow up much quicker than most children his age.

MOM!

Season three of *The Walking Dead* TV adaptation saw Carl's role within the group grow in stature. In light of falling numbers, a growing list of injuries, an ever-growing sense of hopelessness, and diminishing trust in his father's leadership, little Grimes stepped up to show his mettle. Wearing his father's sheriff hat, Carl was cooler, calmer – and colder. He was a straight-shooter and had become trusted enough to be left in charge of looking after the seemingly weaker members of the group at the prison.

However, there are some things nobody can be prepared for. When his mother Lori fell into labor, it became quickly apparent that she was unable to give birth naturally, and



after pleading with Maggie to perform a makeshift Caesarean, Carl had to stand by and witness the death of his mother. The worst was yet to come though. After his mother's passing, Carl had to decide whether to put a bullet in her head, or whether to leave her to turn. In one of the series' most powerful and heart-wrenching moments, a single shot was heard that has left Carl potentially beyond repair.

Lori's death is very different in the comic book (see feature on p.24), but arguably this moment as portrayed in the TV series is just as shocking, not just because it was so unexpected, but also because of some brilliant acting from Chandler Riggs and Sarah Wayne Callies.

GRIMES & MISDEMEANORS

After stowing away in one of brutal tyrant Negan's trucks, Carl took a stand in issue 104. Jumping out from underneath some canvases, he shot wildly at Negan's men, yelling, "I only want Negan. He killed my friend." Unfortunately for him, a child's body and the recoil on an assault rifle is not a happy mix. Still, he did manage to kill six of Negan's Saviors.

Doing what his father would not, he faced up to the blood-hungry maniac, but still showed some humanity when he told everyone else

"KID, I'M NOT GOING TO LIE TO YOU – YOU SCARE ME."

NEGAN, ISSUE 104

they need not die. Carl was there for one reason; to avenge his friend's death.

Negan responded to Carl's demands, saying in typical fashion, "Kid, I'm not going to lie to you – you scare the fucking shit out of me."

Right there, Carl made his stake for being the most important member of the group; if he could scare animals like Negan, he had become invaluable. Carl might still have been a kid, but he proved he has the heart of a lion, albeit a deranged and angry one. In these times, that counts for a lot.





THE
WALKING DEAD

THE DEAD RETURN
OCTOBER 2013

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BODY PARTS

THE WALKING DEAD *PRODUCT PREVIEWS & REVIEWS...*

THE WALKING DEAD: SURVIVAL INSTINCT

REVIEW

Publisher: Activision

Developer: Terminal Reality

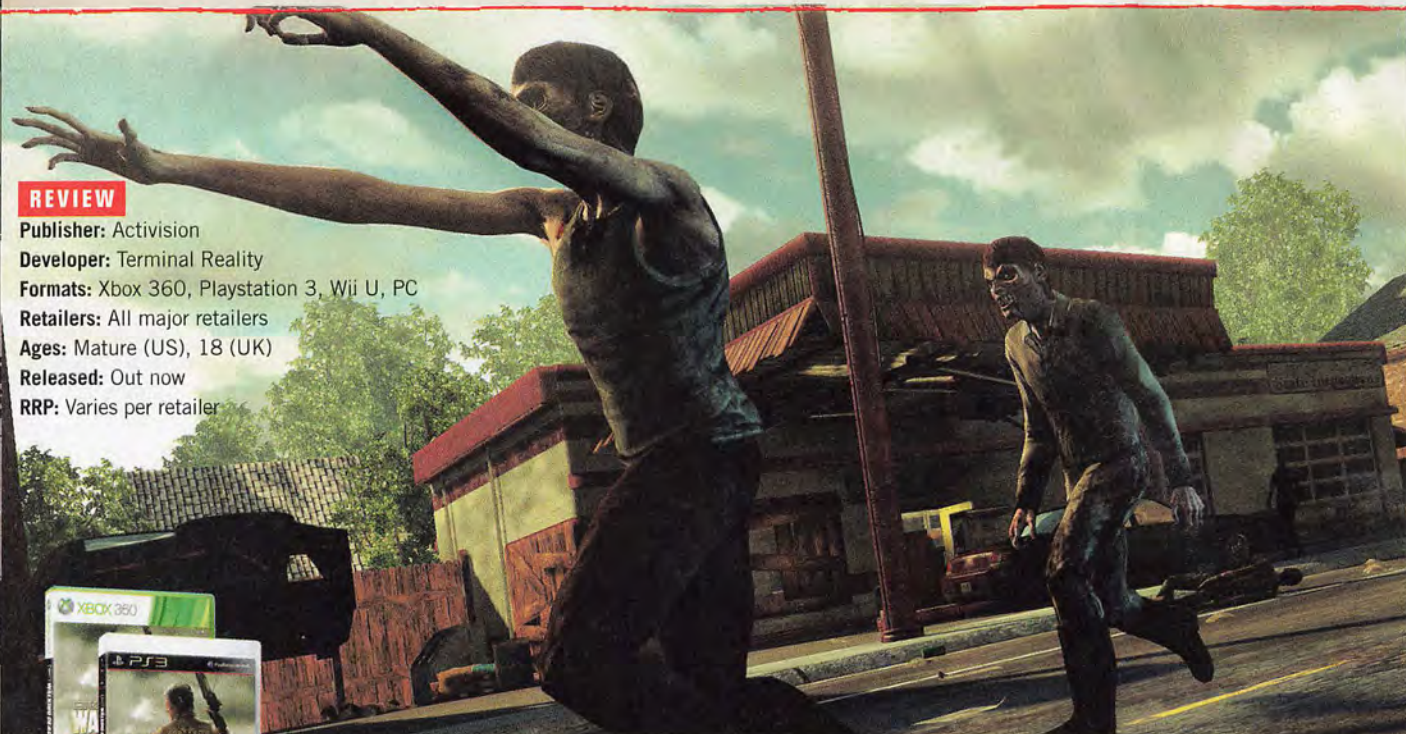
Formats: Xbox 360, Playstation 3, Wii U, PC

Retailers: All major retailers

Ages: Mature (US), 18 (UK)

Released: Out now

RRP: Varies per retailer



Since its release on multiple formats at the back end of March, *The Walking Dead: Survival Instinct* has taken something of a walker-style mauling at the hands of games critics. But is it all justified?

TWDM sat down and took the full game, based on the AMC TV series of *The Walking Dead*, for a thorough spin, and we have to admit to rather enjoying it. It's not without its faults (more on that later), but there is something very evocative about it, too. For instance, when the game first boots

up you get a few bars of Bear McCreary's fantastic score, which instantly sets you in the mood for some undead-fueled action. This is then amplified when you hear the main protagonist, Daryl Dixon, talk for the first time. As covered in issue three of *TWDM*, the character has been voiced by actor Norman Reedus, who plays the crossbow-wielding survivor in the TV show, and, obviously, he knows how to play him, delivering his lines of dialogue with the same kind of no-nonsense zeal as he does in the series. Later on, we get to meet his brother, Merle, who has been voiced by the show's Michael Rooker, adding extra veritas to the game's narrative.

The setting is pre that of the TV series, during the initial zombie outbreak, with

Daryl out hunting in the Georgian wilds when the proverbial brown stuff hits the fan. When his father and uncle are bitten and killed (the former by the uncle, and the latter by Daryl himself), Dixon Jr sets off in search of his brother, who has been locked up in jail, so they can hightail it to the main evac point in Atlanta. Merle being Merle, he has his own agenda, and the pair find the going progressively more difficult as the zombie outbreak spreads.

In terms of level design, *Survival Instinct* provides Georgia style tropes, rather than real towns and backwaters. Real settings might have added an extra level of detail to the game, but even so, there are some well-crafted environments to explore. Each one comes with its own challenges, which are



to put on Merle's leather waistcoat as well, at least for just a few minutes.

Perhaps the biggest issue with the game is that it is based on *The Walking Dead*. That's fine if the game is a narrative-driven adventure, as we've seen with the Telltale game, but for a survival action game such as this, the lack of variety of 'baddies' beyond zombies (and the odd misguided human character) means there are no *Resident Evil* style 'boss' levels or *Left 4 Dead* mutated zombies to combat. Introducing such a villain would have been against everything that *The Walking Dead* stands for, but it



mostly set up to allow Daryl and Merle to slip by the undead hordes relatively unnoticed.

Stealth is key to completing each level – the more silent the weapon used to dispatch problematically placed walkers and lurkers in the level the better (we found the machete the most useful). Empty glass bottles and flares can be collected and used to distract the zombies, allowing the player to sneak by without getting their hands dirty.

There's a good selection of weapons available, although these do become slightly redundant once you've found Daryl's signature crossbow. This is so powerful – a single shot to the head drops a walker in an instant – and so silent it quickly becomes the weapon of choice. The fact that the arrows can be collected from the bodies too,



meaning resource management becomes irrelevant, makes the crossbow the only weapon a player need take into battle. It's also the most fun to use: it feels weighty in the hands and there's a lovely 'thunk' sound when the bolt hits its target.

Sure the game could have been longer, but there's a good seven to eight hours play here on a single playthrough, and enough trophy/achievement hunting to make it worth at least another run. The addition of a multiplayer mode would have been welcome and added extra longevity too: let's face it, playing Daryl is very cool, but some of us want

does mean that once you've mastered sneaking by the zombies there's not as much challenge as a game like *Survival Instinct* demands.

It's also unfair to compare this to Telltale's *The Walking Dead* game – it's like comparing a Jerry Bruckheimer epic with a Michael Haneke film. *Survival Instinct* is very much its own

animal and deserves to be critiqued as such.

We spent a whole day with *Survival Instinct* and enjoyed the experience. It has plenty of scares, particularly in the night-time levels, and there are some neat encounters with characters related to the TV show. Also, while we're not sure we're going to be eating squirrel anytime soon, there's definitely a thrill to playing as Daryl, one of the show's most popular characters.

If *Survival Instinct* does well, as it seems to be doing, we'll be as happy tucking into a sequel as a rabid walker at an all-you-can-eat human buffet. •

THE WALKING DEAD SERIES 3 ACTION FIGURES

REVIEW

Company: McFarlane Toys

Released: Out now

RRP: \$14.99



TWDM has always wanted a pet. But not just any old pet. We were never going to be content with a hamster or cat or goldfish. No, we wanted a pet zombie. Happily, McFarlane Toys has just granted our wish...

Yes, this latest batch of action figures includes Michonne's two walkers-cum-workhorses. Both are replete with removable backpacks and neck chains – not to mention removable lower jaws and arms – and one even has

a shotgun nestled in his pack. Well, it's the nearest we will ever come to zombie pets anyway.

Also included in this wave is the mysterious Michonne herself – cloaked, formidable and fierce-looking, as you'd expect. She comes with poncho and signature katana sword (with sheath), and the figure boasts an impressive 24 points of articulation.

Merle Dixon has been one of our favorite *Walking Dead* characters ever since his first appearance in season one, so we were pleased to see him making his

McFarlane debut in this batch. The grizzled anti-hero packs a pistol, knife, assault rifle and bayonet – but don't worry, he's mostly 'armless...

Rounding off the line is the snappily-attired Autopsy Zombie. This is the walker who, after being dispatched by



Daryl in the season two opener, 'What Lies Ahead,' has his chest sliced open as Rick and Daryl examine the contents of his stomach. Amusingly, you can attempt something similar here: remove the figure's shirt and you'll reveal either a half-digested hand or the body of a woodchuck.

Easy to customize (thanks to the interchangeable accessories) and featuring strong attention to detail, this grisly new line is likely to prove as popular with *Walking Dead* fans as McFarlane's previous efforts. •

Review: Matt McAllister

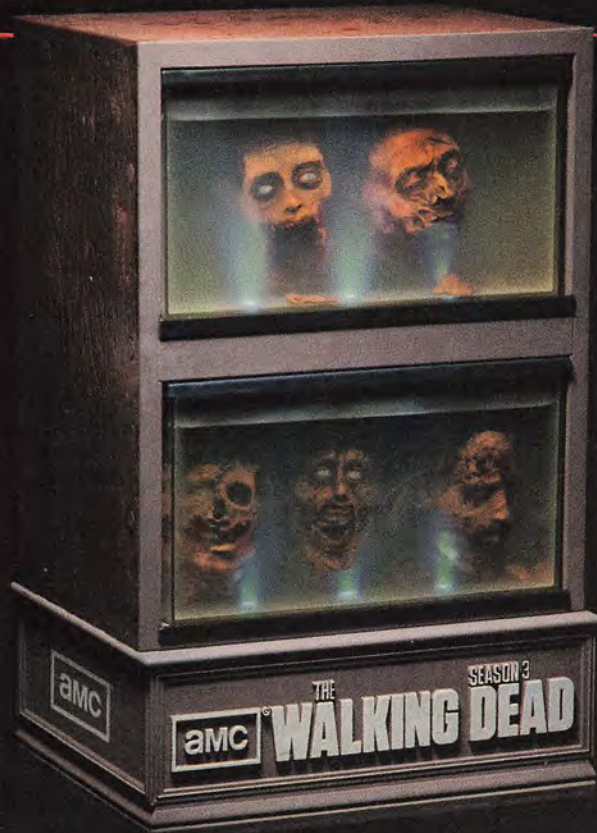
HEAD TO HEAD

After last year's tremendous box set, Anchor Bay has had to come up with something special for its home entertainment release of season three of AMC's *The Walking Dead*. The result is a box set that's head and shoulders above the competition...

The art of the home entertainment box set has been an area that has been particularly lacking of late – especially since the death of VHS (we remember some tremendously creative video box sets back in the 80s and 90s) – but this isn't a trend that's being followed by Anchor Bay, the company responsible for the release of AMC's *The Walking Dead* on the format in the US.

Working in conjunction with McFarlane Toys (the same people who create those marvelous action figures), Anchor Bay put together one of the standout special edition sets of 2012 for the release of season two on DVD and Blu-ray: the stunning zombie head box set, replete with screwdriver rammed into its eye socket, designed by series special effects guru Greg Nicotero.

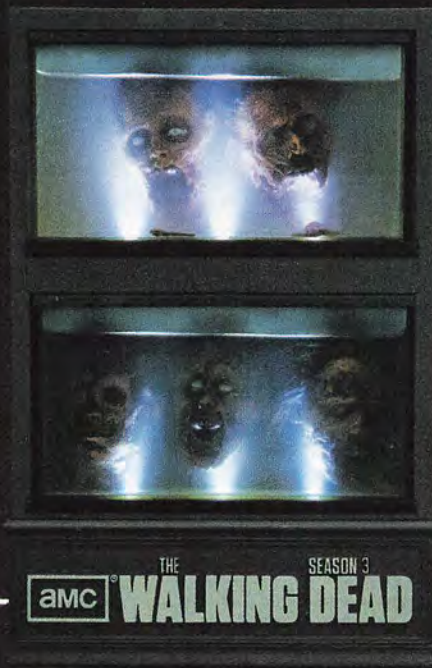
Setting a benchmark of the highest order, which must have seemed almost impossible to follow, the concept for the release of



“As a fan of the show, I know this is something I would want badly.”

season three, is equally as innovative, eye-catching and, yes, suitably macabre. The evocative set depicts The Governor's collection of illuminated zombie heads housed in fish tanks, which was first glimpsed in the third season episode 'Walk With Me.' It truly is a thing of grim beauty.

“McFarlane Toys does most of the heavy lifting when it comes to design,” says Anchor Bay's Kevin J Carney. “But overall, it is a joint effort between them, AMC, Anchor Bay, and the executive producers where needed. It really is a great partnership. Various ideas and comps are tossed around at the start, but the season three fish tank was certainly a very compelling idea on first concept. As a fan of the show myself, I know it is something I would want badly.”



PREVIEW

AMC'S *THE WALKING DEAD*: SEASON THREE SPECIAL EDITION

Publisher: Anchor Bay

Formats: DVD, Blu-ray

Retailers: All major outlets

Released: Late summer 2013 (tbc)

RRP: \$69.99 (DVD); \$79.99 (Blu-ray); Special Edition \$149.99

The set will come packed with special features, the content of which is still being decided at time of press, but expect plenty of behind-the-scenes footage and episode commentaries. More information will be made available at this year's San Diego Comic-Con on both the special features and release date (expected in late summer), so watch out for more details post event. •

For more details about the release, visit: www.anchorbayentertainment.com

PREVIEW

AMC'S *THE WALKING DEAD* CARD GAME

Publisher: Cryptozoic Entertainment

Retailers: All major retailers

Ages: 15+

No. of players: 3-10 (Survival Mode);
2-6 (Hero Mode)

Released: Out now

RRP: \$15 per pack

TWDM is rather partial to a good card game (our poker face is as icy as a witch's proverbial), so we were overjoyed to hear Cryptozoic and AMC have expanded their partnership with the launch of *The Walking Dead* Card Game. No simple adaptation of Snap, this is based on the renowned counting card game 6 Nimmt! and has been created by the award-winning game designer Wolfgang Kramer.

It pits humans against zombies as players try to rack up as many points, or as few (depending on which mode you play), to be the winner. Each game should last between 10 and 30 minutes, with up to 10 players able to take part.

Played in rounds, players must make the right decision each turn to outwit their opponents and ensure they score as many points as possible. There are more than 100 walker cards featuring six unique images, each one taken from AMC's TV series, as well as hero character cards to give players an edge.

Cryptozoic has already enjoyed great success with its board game based on AMC's *The Walking Dead*, so this new card

game seems like a logical (and fun) next step. "Our *The Walking Dead* Board Game is so popular, we literally can't keep it in stock," said Cryptozoic chief operating officer Scott Gaeta. "We're excited to work with Wolfgang to create a card game that even the most casual of *The Walking Dead* fans can enjoy. At the same time, more experienced players will spend many hours trying to master it." •

Preview: Toby Weidmann

For more information about this and Cryptozoic's other *The Walking Dead* games, visit: www.cryptozoic.com



REVIEW

THE WALKING DEAD: VOLUME 18 - 'WHAT COMES NEXT'

Publisher: Image Comics

Retailers: All comic book retailers

Released: June 11

RRP: \$14.99

ISBN: 978-1607066873

Collecting together issues 103 through 108 of *The Walking Dead* comic book, 'What Comes Next' follows the fallout from Rick Grimes' disastrous first encounter with new series villain, Negan, and his infamous baseball bat, Lucille.

The aftermath of this bloody meet has had a dramatic effect on the dynamic of Rick's group. He feels guilty about assuming his group could take on Negan physically, offering protection to the Hilltop community against the leather-clad biker and his army of Savivors in exchange for supplies. This presumption directly led to the cold-blooded murder of Glenn in front of Rick, Michonne, Maggie and Carl (in issue 100). Rick seems defeated, and ready to acquiesce to Negan's demands – essentially taking half of everything at the Alexandria Safe-Zone – but as 'What Comes Next' illustrates, that is far from his plan.

Sending out the ninja-skilled Jesus on reconnaissance to locate and take stock of Negan's base, Rick clearly has plans to stockpile



enough weapons and rally enough support to hit the Savivors at the earliest possible opportunity. However, Rick has taken the surprising route to leave the Alexandria populace in the dark about his plans, possibly fearing that one of them may betray him. This decision has a major impact on his relationships within the group: his current partner, Andrea, is so irate at him leaving her out of his confidence it leads to an almighty row; while his son, Carl, sets his own agenda, choosing to stow away in a Savivors supply truck with an automatic rifle intent on avenging Glenn's death. Of course, Carl's plan goes horribly wrong, but his efforts ultimately prove to be serendipitous to Rick's plan.

'What Comes Next' is one of the best storylines in *The Walking Dead* for some time. Negan really

comes into his own in this thread, as we learn more about both him as a person and the dynamic of his group. It's clear Robert Kirkman is having a lot of fun writing Negan's dialogue, and the character is fast becoming the first real villainous successor to The Governor. Charlie Adlard's art remains impressive throughout, particularly during Carl's heartbreaking reveal of his destroyed eye socket. At the same time, Negan's reaction is simply priceless.

The introduction of bizarre new ally Ezekiel (with fully grown tiger by his side) at the end of the story has left us on tenterhooks for, well, what comes next... •

Review: Toby Weidmann



All **Ba**⁵⁶d things must come to an end.

The Final Episodes. August 11.

DEAD NOTES

WRITE US...

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MAIL (US): The Walking Dead Magazine, 2819 Rosehall Lane, Aurora, IL 60503, USA

MAIL (UK): The Walking Dead Magazine, 144 Southwark Street, London SE1 0UP, UK

Welcome to our letters pages. We hope you've liked the magazine so far, but here's your opportunity to tell us exactly what you think about *The Walking Dead*. We want you to send us your thoughts about the comic, the television series, the merchandise, the actors, the characters, the storylines... basically, anything and everything *The Walking Dead*.

Perhaps you have a question about *The Walking Dead* that you'd like us to answer. Or you may want to send us your convention photos or fan art. Or even tell us who you'd like us to interview and what kind of features you'd like to see in upcoming issues of the mag. We won't be able to print them all, but we'll try our very best. Send your *Walking Dead* correspondence to walkingdeadmail@titanemail.com, with 'Dead Notes' in the subject line.

First of all, your magazine gives me my *Walking Dead* fix during breaks in the TV show and comics, so thank you for that. My brother and I were both hooked on the show immediately and once we got our own set of the comic books for Christmas, we were hooked on those as well. We even talked our parents into watching it, and they loved it so much that they were caught up within weeks.

As *The Walking Dead* is something that my whole family now enjoys, I decided that the return of the AMC series was something to celebrate. On the day of the premiere, I made everyone a *Walking Dead*-inspired dinner, complete with goulash (although my mom wouldn't let me use beef jerky like in the comic book), some canned peaches and pears (scavenged from the pantry), walker guts/brains (aka Jell-o) and bread (just 'cause). I even did some *Walking Dead*-themed nail art (pictured above)!

We spent the evening together eating our meal, freaking out over the new

episode, and watching the *Talking Dead* to bring the wonderful day to a close.

So, cheers to *The Walking Dead*! It's certainly one of the most beautifully crafted stories that I've ever experienced. It gives me something to look forward to, shows me that my troubles are nothing compared to the zombie apocalypse, and draws the whole family together.

Darby Hepner, Orion, IL

We're elated by your newfound fanaticism, Darby, and kudos on the macabre manicure (we particularly liked the thumbs – a nice balance between gorgeous and ghastly!). As for your undead dinner party, while we fully support the enthusiasm, we're not sure if we can recommend walker innards as part of a balanced diet – that's a surefire way to end up with a nasty case of zombie-itus. Wait... it was only Jell-o, you say? In that case, we hope you all chowed down like hungry biters at an all-you-can-eat brain buffet!

If a human was to eat zombie flesh or bite one of them, would they turn?

Heather and Aaron, via email



Bad idea, guys. See our previous answer for more details... In all honesty, that's a topic that's only slightly been answered in the comics – when an infected Dale is captured by the Hunters, they start to devour his 'good' leg only to discover his flesh is 'tainted.' Going by their reaction – they spit it out tout de suite – it really isn't a good idea. Plus, whether the body is alive or dead or living dead, you'd still be classed as a cannibal.

I know some fans are obsessed, but I was amazed that after only two weeks of buying my Daryl Dixon action figure (which cost me £13) it was selling on eBay for more than £100. His season two wardrobe card (which I also have) went for just over £50 and I've seen some of the sketch cards reach as high as £200. Madness!

Gavin Dickinson, Scotland

*Some might call it madness, Gavin, but we think it just goes to show the full extent of *The Walking Dead*'s intoxicating effect on TV fans the world over, not to mention highlighting a certain related condition,*



which we like to call Daryl Dixon Disorder. You can resist all you like, but sooner or later his swarthy charms and unadulterated ass-kicking attitude will sweep you up.

This is my *Walking Dead* tattoo, completely dedicated to zombies (pictured right).

Tyler Cheman, via Twitter

Loving the ink, Tyler! Anyone else with any rad zombie-themed skin sketches? Feel free to send some pics our way!

Hello friends and greetings from sunny Mexico!

My name is Puis Calzada and I've been a big fan of *The Walking Dead* ever since the comic book debuted. I also happen to be an artist. I've just finished a set of sketch cards for Cryptozoic Entertainment's second series of *The Walking Dead* trading cards, and recently, my friend and colorist Daniel Morales and I did an exclusive print for the Wizard World Portland Comic-Con, based on the

Dixon brothers, which Norman Reedus saw, took a picture of, and shared via Twitter (pictured left). We wanted to share that image with you, so here it is! We hope you like it and thanks for the amazing mag!

Puis Calzada, via email

No, no, Puis; thank you for sending in such an incredible illustration. We can see why Mr Reedus was so enamored. Your dynamic style really captures the down-and-dirty essence of the series' ultimate gruesome twosome, the Dixon bros. Makes us wonder what it might be like if they actually did crop up in the comic pages. Keep up the stupendous work!

OPPOSITE PAGE:

So what do you think of Darby Hepner's way to celebrate the return of *The Walking Dead*? Nailed it! **THIS PAGE, LEFT:** Here's a fine indication of what the Dixon boys might look like as comic book characters, courtesy of Puis Calzada and Daniel Morales.

BELOW: That's some badass ink work right there. Any more for any more?

I seriously devour *The Walking Dead Mag* when I read it – a legit read, every word. It's like my nerd gospel. I can't get enough. Love it.

Annamarie, via Twitter

Thanks for your kind words – but where are all the negative comments this ish? The lack of criticism makes us nervous. (Not really...) •



FAN FOCUS

To take part in our search for the number one *Walking Dead* fan, just answer the questions below and send them, along with a photo of yourself, to walkingdeadmail@titanemail.com. A prize is up for grabs for each issue's winning entrant.

In our ongoing search for the ultimate *The Walking Dead* fan, this issue we've selected someone who so enjoyed the comic book she started managing a comic store! For her trouble, she's also won herself a copy of issue one of *TWDM* signed by artist Charlie Adlard. If you think you've got what it takes, just answer the questions below and send them, along with a photo of yourself, to walkingdeadmail@titanemail.com. Over to you, Mel...



NAME: Mel Lang
YOUR AGE: 30
FROM: Wichita, KS

How did you first hear about *The Walking Dead*?

It was back in 2006-2007 and I had just finished reading the first *Marvel Zombies* mini-series. I asked the manager at my local comic book store what else I should be reading and he suggested the first trade paperback of *The Walking Dead*. I flipped through it, immediately whining, "It's in black and white!" He replied: "The first volume is only 10 bucks. If you don't like it, bring it back and swap it for something else."

Needless to say, I was hooked from then on...

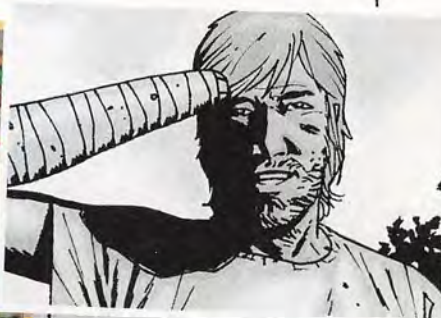
In what ways has *The Walking Dead* affected your life?

I went all fan-girl when I met Robert Kirkman at Baltimore Comic-Con, back before the TV show existed. I was like, "Oh my gosh, you're so great! I love *The Walking Dead* and it's so awesome to finally meet you!" Something like that anyway, only it all merged into a single word. He was super nice about it and said something along the lines of, "Hey, I'm just a guy who gets to write comics. Thanks for reading!"

What's been your favorite *Walking Dead* moment so far?

I'd have to say my favorite comic book moment was Michonne taking a spoon to The Governor. I doubt that moment will make it into the television show and I'm not sure I'd be able to watch if it did, but Michonne's just such a badass.

I think my favorite TV moment was when Sophia walked out of the barn and everyone who'd been running their mouths off was suddenly silent. Rick just kind of sighed and shook his head, as if to say, "Seriously? Do I have to take care of everything around here?"



Who's your favorite character and why?

It seems super obvious, but you have to hand it to Rick (no pun intended). In both the comic and on TV, the man starts out as such an optimist, looking for his family against all odds. The following chain of events takes him to such dark places – you really just have to feel for the guy. Plus, I've loved Andrew Lincoln ever since he was holding up signs for Keira Knightly in *Love Actually*.

How big a fan are you?

I'm now the manager at Prairie Dog Comics in Wichita where I first purchased that Volume One trade paperback of *The Walking Dead*. With the beginning of season three, I started a fantasy league game for our staff and customers – think Fantasy Football, only with less football and more zombies! There are points for walker kills, negative points for human kills etc. We're having a great time with it.

How many friends have you converted into fans?

It's a standard recommendation to anyone at the store who asks what they should be reading. I've also got my husband watching the show and he's the complete opposite of a comic book nerd – I consider that a victory!

What's the most prized piece of *Walking Dead* merchandise you own (toy, T-shirt, game, artwork, signed photo, etc)?

This past year, I finally completed filling in the back issues on my run of *The Walking Dead* – I got my issue one this past summer.

I also have a special edition issue one (released at the same time as issue 50), which is signed by Kirkman and Tony Moore. I need to meet Charlie Adlard so I can get him to sign it too. (*At least now you have something signed by Mr Adlard, Mel* – ed.)

Anything else you want to say?

They need to give Andrea's character in the TV series a good slap across the face and tell her to snap out of it. She's so great in the comics, but I have to fight from yelling at her whenever she's on the TV screen. She's such a brat in the show. (*And what do you think now?* – ed.)

Also, just for good measure, I better shout, "Stay in the house, Carl!" •

Remember to send your answers with a photo of yourself to:
walkingdeadmail@titanemail.com
Please include your full name and address (we won't publish the latter), so we can send out your prize!

THE GAME OF LIFE

**WIN THE NEW GAME
THE WALKING DEAD:
SURVIVAL INSTINCT!**

XBOX 360

**WIN!
WIN!
WIN!**



Based on AMC's TV series, *The Walking Dead: Survival Instinct* brings the authentic, heart-stopping horrors of *The Walking Dead* to life in a way that's unlike anything the TV series has ever seen.

A first-person do-whatever-you-need-to-live survival game, *Survival Instinct* sees you assume the role of the mysterious crossbow-wielding survivor Daryl Dixon and take on a haunting, unforgiving quest in the hope of reaching the supposed safety of Atlanta, with Daryl's overbearing brother Merle in tow. How far will you go to survive?

This competition is open to both US and UK readers. In order to be one of the lucky 20 to win a copy of the game, all you need do is answer the question below...

QUESTION

To enter, visit www.titanmagazines.com/walkingdeadmag – or send your name, address, email, age and answer to The Walking Dead Magazine #4, 2819 Rosehall Lane, Aurora, IL 60503. (Please state which format you'd like the game on – Xbox 360, PS3, PC, Wii U – with your entry.)

WHICH ACTOR PLAYS DARYL DIXON IN AMC'S *THE WALKING DEAD*?

A. Norman Reedus B. Michael Rooker C. Andrew Lincoln

TERMS & CONDITIONS:

NO PURCHASE NECESSARY. A PURCHASE WILL NOT IMPROVE CHANCES OF WINNING. MANY WILL ENTER, FEW WILL WIN. The sweepstakes is open only to legal residents of the US (except in the state of Florida and Puerto Rico and were otherwise prohibited by law or regulation) who are at least 13 years of age, or with parental or guardian consent. Void where prohibited. Entries must be received by midnight (PST) on 6/12/13.

Winners will be selected by a random drawing on or around 6/28/13 from all eligible entries received, odds of winning dependent on number of eligible entries received. Titan Publishing Group is the recognized promoter of these sweepstakes. No employee of Titan Publishing Group, AMC, Skybound, or participating companies, are allowed to enter these sweepstakes. The editor's decision is final and no correspondence will be entered into. Full T&Cs available at: www.titanmagazines.com/walkingdeadmag

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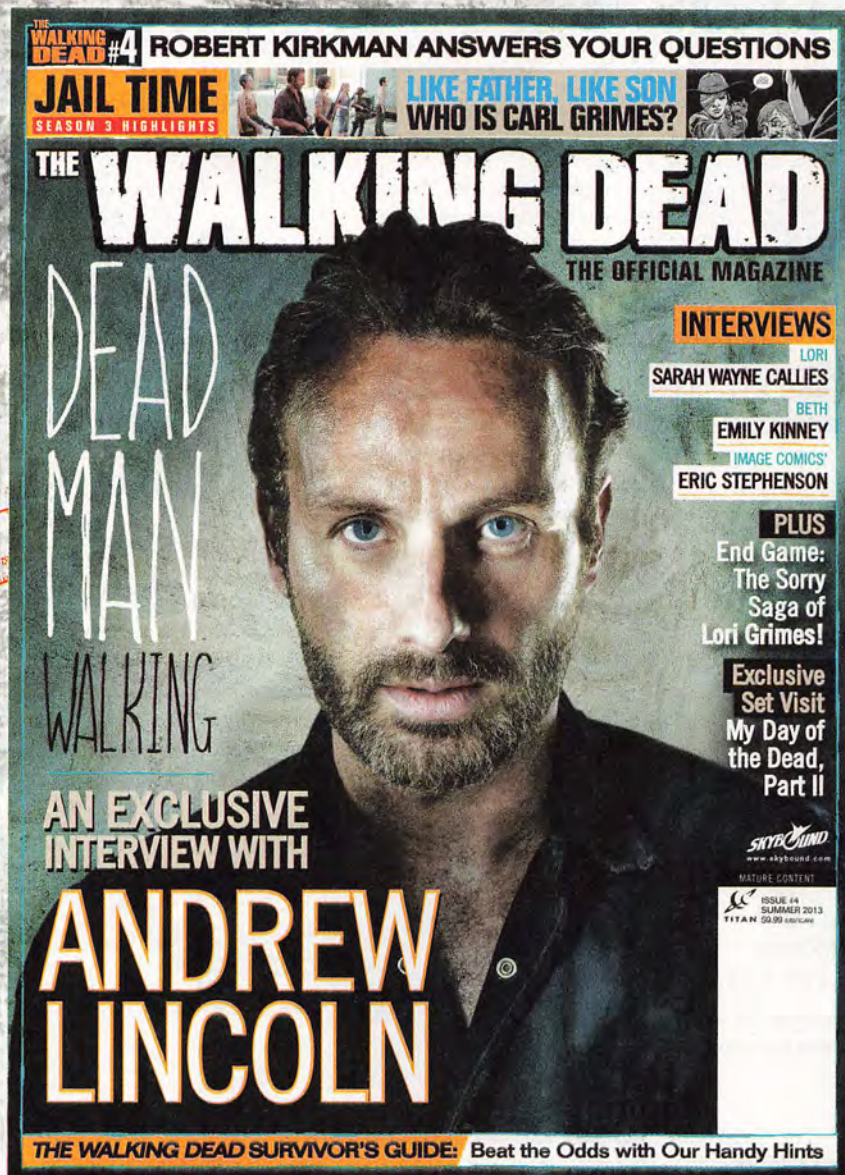
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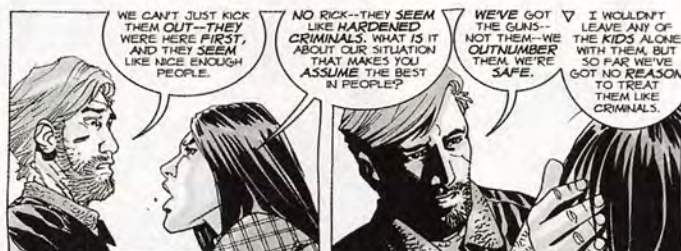
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CLASH OF THE TITANS

A new semi-regular feature for our 'End Trails' section, this one takes a closer look at the best confrontations between characters. This issue, husband and wife team Rick and Lori tear into each other in a domestic unlike any other.

WORDS: Dan Auty



WHAT'S THE BEEF?

This confrontation comes soon after the survivors enter the prison. The initial safety that the facility seems to offer is threatened when they learn that the quartet they initially presumed were guards (Dexter, Andrew, Axel and Thomas) are actually inmates. Lori's shocked face says it all – there is a deep concern for the safety of her family. But to Rick they seem like

"nice people" who deserve the benefit of the doubt.

ROUND ONE!

Lori has no problem confronting Rick in front of the others in the prison courtyard. It is in moments like this that she speaks to him as the others do – as their leader, making decisions that affect them all – and not as a spouse. She marches right up

to him and spells it out – living with "hardened criminals" is not something she feels remotely comfortable with.

ROUND TWO!

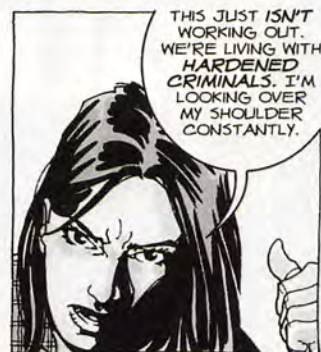
Rick deals with Lori's concerns in the way he always did during these early issues. He speaks calmly and reassuringly, pointing out that their group far outnumbers the inmates, and that so far they haven't been a threat.

THE DECIDING BLOW

Reason wins out, and Lori concedes that she might have overreacted. "You're right... I'm a horrible person," she tells him.

AND THE WINNER IS...

On the face of it, Rick wins this particular



bout. However, he undermines his victory by throwing out a patronizing quip regarding Lori's pregnancy ("Hormones!").

More crucially, Lori is ultimately proved right, as Thomas turns out to be a psychopathic killer and gruesomely beheads Hershel's twin daughters. Should have listened to your wife, Rick! ♦

THE SECRET DIARY OF A WALKER

It's not easy being a zombie in *The Walking Dead* world, as our week in the life/death of an undead walker shows. Diary entries transcribed by Dan Auty...

MONDAY

Dear Diary...

Jason phoned again. The guy doesn't know when to give up. We dated for a few weeks and he still thinks we should be together. I wouldn't even say *he* was together – his ear dropped off last week and his nose is

distinctly loose. He's a nice guy, but does he really think I want to be seen with him looking like that?

TUESDAY

Met up with the girls for lunch. Sophie is on a strict no-brains diet, but the rest of us

tucked into a tasty Italian. I think his name was Lucio.



been partying since we got kicked out of Romero's that time. I still say it's not my fault if they employ normos to serve cheap vodka shots. What's a girl to do when she needs a snack halfway through the night?

WEDNESDAY

More messages from Jason! Jessica says I should just ignore him, but I'm tempted to go and give him a piece of my mind. There's a lump of it dripping down my forehead – he can have that.

THURSDAY

The girls and I are making plans for a big night out tomorrow – we've not

FRIDAY

We headed up to Alexandria for our night out, but it didn't really go to plan. Jason was there and followed me down the street, moaning about how he still loves me and how he doesn't always smell that bad. Luckily, this other bunch of guys stepped in. Why are all the nice guys either taken or more interested in chopping off heads than sitting down for a nice chat about life after death? Sigh! ♦



JUDGE, JURY & EXECUTIONER



Sina Grace is probably best known to *The Walking Dead* fans as the former editor of the comic book, a role he held for almost 30 issues (from issues 72 through 101) and now filled by Sean Mackiewicz. But that's by no means the end of Grace's talents: he's also the author and illustrator of several comics of his own, including the indie mini-series *Books With Pictures*, the neo-noir *Cedric Hollows In Dial M For Magic* and more recently as artist on S Steven Struble's *Li'l Depressed Boy*. *Buffy* fans may also be interested to note, Grace provided illustrations for Amber Benson's middle grade book, *Among The Ghosts*. As *TWDM* quickly learnt (and you'll soon discover), he also has a wicked sense of humour. **INTERVIEW:** Toby Weidmann

Hi Sina! So, what's your idea of perfect happiness?
A beach.

Is the glass half empty or half full?
Half and half.

What's your fondest memory of working on *The Walking Dead*?
The Covers book.

What items do you always carry with you?
A sketchbook. Comic books. Headphones. And sunglasses.

What's your personal motto?
'Fate don't fail me now.'

What do you think was your breakthrough moment?
Four months in therapy! (Laughs)

What was the last book you read – fact or fiction? And was it any good?
Don DeLillo's *White Noise*. And I'm still processing.

What is the first item on your shopping list?
Deodorant. (Laughs)

And what would be your luxury icon?
An iPhone case.

Who has been the biggest influence on your life?
(Long pause) Hmm... Golly! I'm gonna say Sarah Jessica Parker just to be funny. (Long laugh)

What's your biggest phobia?
Failure.

When was the last time you were star-struck?
Donald Glover (aka rapper *Childish Gambino*, also 30 Rock writer and star of

Community – ed). I saw him in a coffee shop. I had to go up and talk to him. Whenever I see anyone from *Community* I can't stop myself from telling them how much I love the show. So I went up and talked to him, and probably made a fool of myself, but that's OK. (Laughs)

What's your favorite drink?
Moscow mule. (That's vodka, ginger beer and lime poured over ice – ed.)

If you weren't a comic book editor, writer or illustrator, what would you like to be?
Indie rock star.

How long is a piece of string?
Three feet.

How far is too far?
An ell.

We'll have to look that one up. (We did. It's the modern term for a cubit – ed.)

Which do you prefer: pirates or ninjas?
Pirates.

A time machine or a space ship?
Space ship.

Robert Kirkman – genius or madman?
Half and half. (Laughs)

Finally, have you lied at all during this interview?
Half and half! (Laughs louder) •

If you want to learn more about Sina Grace and his comic book work, check out: www.sinagrace.com, or follow him on Twitter: @sinagrace



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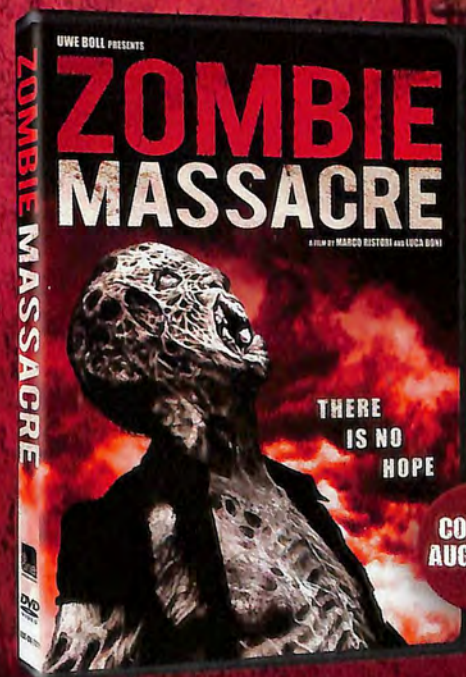
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